SEPTEMBER 1, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Floyd Chalmers photo

REGINALD STEWART

Permanent Conductor, Toronto Philharmonic—Re-engaged for Ford Hour 1940-41

60th YEAR

20 CENTS

STELL ANDERSEN
PIANIST
CONCERT MGT.: ALBERT MORINI
119 West 57th Street, New York City

Marian Anderson
CONTRALTO
Exclusive Mgt: HUROK ATTRACTIONS, Inc.,
30 Rockefeller Plaza, New York

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative
806 Orchestra Building, Chicago, Ill.

SIMON BARER
SENSATIONAL RUSSIAN PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

BARRERE-BRITT
"CONCERTINO"
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

Bartlett & Robertson
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

KURT BAUM
TENOR CHICAGO OPERA AND TEATRO COLON, BUENOS AIRES Concert—Radio
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

SARI BIRO
NEW PIANISTIC SENSATION
Concert Management: Annie Friedberg
250 West 57th St., New York

RICHARD BONELLI
BARITONE, METROPOLITAN AND SAN FRANCISCO OPERA COMPANIES
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

ANTONIO BROSA
SPANISH VIOLINIST
BOOSEY & HAWKES ARTISTS BUREAU, INC.
43 West 23rd St., New York City

John BROWNLEE
BARITONE METROPOLITAN OPERA ASSN.
Management: HAENSEL & JONES
113 West 57th Street New York

STORM BULL
AMERICAN PIANIST
Exclusive Mgt.: National Concert League
Walter L. Larsen, Managing Director
310 S. Michigan Ave., Chicago, Ill.

EUGENIA BUXTON
AMERICAN PIANIST
Richard Copley Concert Management
113 West 57th Street, New York

CHARLES WAKEFIELD CADMAN
COMPOSER
Box 1063 San Diego, California

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N.J. Tel.: Nutley 2-2499
160 W.73rd St.,N.Y. Tel.: TRaf. 7-6700

JOHN CARTER
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

ROBERT CASADESUS
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

GASPAR CASSADO
BRILLIANT SPANISH CELLIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

GARLAND COOPER
PERSONAL REPRESENTATIVE
Suite 61, 1425 Broadway, New York City
PEnn. 6-2133

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood, Calif. GL.9988

DONALD DICKSON
BARITONE
Management: NBC Artists Service,
RCA Building, New York

MILDRED DILLING
HARPIST
Mgt.: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 E. 52nd St., N. Y. PLaza 3-8717

GEN. PLATOFF DON COSSACK
RUSSIAN MALE CHORUS
NICOLAS KOSTRUKOFF, Conductor
IN AMERICA ALL SEASON 1940-41
Mgt.: Metropolitan Musical Bureau, Inc., N.Y.C.

D. C. DOUNIS
VIOLIN MASTER WORKS

EDWARD DUDLEY
TENOR ROBUSTO
Concert Management: WGN
New York Chicago Hollywood

GRACE ADAMS EAST
TRUMPET VIRTUOSO
Personal Representative:
G. H. DALRYMPLE, 127 E. 54th Street, New York

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Emanuel FEUERMANN
CELLIST
Management: NBC ARTISTS SERVICE
RCA Building, New York City

FRANK FOREST
TENOR
Mgt.: NBC Artists Service, RCA Bldg., N. Y

ZINO FRANCESCATTI
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

FRANCO GHIONE
MUSICAL DIRECTOR DETROIT SYMPHONY
Masonic Temple, Detroit, Mich.
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HERTHA GLAZ
CONTRALTO—San Francisco Opera Co.
Mgt.: NBC Artists Service, RCA Bldg., N.Y.C.
Victor Records

Robert Goldsand
PIANIST
Mgt.: Haensel & Jones, 113 W. 57th St., N. Y. C.
Baldwin Piano

ENYA GONZALEZ
SOPRANO
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

Lillian Rosedale GOODMAN
VOCAL TEACHER
2415 Pilgrimage Trail, Hollywood, Calif.

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE
White Plains, N. Y.

EDOUARD GROBÉ
AMERICAN TENOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St. New York City

PIA IGY ROMANIAN PRIMA DONNA
OPERA — RADIO — CONCERT
271 East Kirby, Detroit, Michigan

FREDERICK JAGEL
TENOR—METROPOLITAN OPERA
Concert Management Arthur Judson, Inc
113 West 57th St., New York

ALTON JONES
PIANIST
William Neill, Personal Representative
119 West 57th St., New York City

The Juilliard School of Music
130 Claremont Avenue New York City

ANATOL KAMINSKY
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

FELIX KNIGHT
TENOR
OPERA—CONCERT—RADIO
Mgt. NBC Artists Service—RCA Bldg., N. Y. C.

JAN KURY-MAIRON ANNA
TENOR—SOPRANO
Suite 705, 119 W. 57th St., New York City

WIKTOR LABUNSKI
PIANIST — COMPOSER — CONDUCTOR
Musical Artists' Bureau, 312 Manhattan Ave., New York. *Baldwin Piano*

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

EYVIND LAHOLM
TENOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

MARJORIE LAWRENCE
SOPRANO—METROPOLITAN OPERA
Exclusive Management:
VINCENT ATTRACTIONS, INC., 119 W. 57 St., N.Y.C.

LEGINSKA
"IS A GREAT PIANIST"
—*London Standard*
Address: 5617 Hollywood Blvd., Hollywood, Calif.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Metropolitan Opera Association
Mgt.: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York City

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

ELEN LONGONE
LEADING SOPRANO
CHICAGO CITY OPERA
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARK LOVE
BASS — BARITONE
825 Orchestra Building, Chicago, Ill.

MOBLEY LUSHANYA
SOPRANO
Management: NBC Artists Service
RCA Bldg. New York

NICOLAI MALKO
CONDUCTOR
Mgt.: Arthur Judson, Steinway Hall, N. Y.

LUCILLE MANNERS
SOPRANO
Management: NBC ARTISTS SERVICE
RCA Building, New York City

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

MELCHIOR
Mgt.: NBC Artists Service,
RCA Bldg., New York, N. Y.

LUCY MONROE
AMERICAN LYRIC SOPRANO
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

CONCERT MANAGEMENT ALBERT MORINI
119 W. 57th St. N. Y. C.
252 Faubourg St. Honoré Paris, France

WILLEM NOSKE
YOUNG DUTCH VIOLINIST
"Wealth of Musicianship"—*N. Y. World-Telegram*
Representative: Carlo Kohrsen
61 Hamilton Place, New York, N. Y.

Guiomar NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

VIRGINIA PEMBERTON
SOPRANO—CHICAGO OPERA COMPANY
South America Tour Season 1940

EGON PETRI
PIANIST
Musical Artists' Bureau, 312 Manhattan Ave., New York. Steinway Piano Columbia Records

GREGOR PIATIGORSKY
"The greatest cellist of our day."
—Serge Koussevitsky
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

LILY PONS
COLORATURA SOPRANO
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

RAISA-RIMINI
SCHOOL OF OPERA
Congress Hotel Chicago, Ill.

SIGURD RASCHER
SCANDINAVIAN SAXOPHONIST
Orchestral and Recital Appearances
Mgt.: Guild for Musicians, 113 W. 57th St., N. Y.

George Perkins RAYMOND
TENOR
Exclusive Management: Annie Friedberg,
250 West 57th St., New York

RETHBERG-PINZA
Available for Individual Appearances or in Joint Concerts
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

Emily Roosevelt
SOPRANO
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

Hedwig Kanner-Rosenthal
School of Higher Pianistic Virtuosity
Hotel Great Northern, New York. CIrcle 7-1800

ALVIN RUDNITSKY
VIOLINIST
Embree Concert Service, Inc.
100 West 58th St., New York City

Gala Concert Ensemble
SALZEDO LE ROY
SCHOLZ SALZEDO
Mgt.: National Concert League, Chicago, Ill

Lazar SAMOILOFF
BEL CANTO STUDIOS & OPERA ACADEMY
610 South Van Ness Ave., Los Angeles, Calif.

RUDOLF SERKIN
PIANIST
Management: NBC Artists Service
RCA Building, New York City

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Gertrude Evans, National President

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

(*Continued on page* 19)

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3018 | NEW YORK, SEPTEMBER 1, 1940 | Vol. CXXII—No. 5

AGMA WINS Supreme Court Stay Forbidding AFM to Compel Artists To Join Union or Be Blacklisted

Appeal for Permanent Injunction to Be Heard Later—Benefit Concert Planned by AGMA Members to Raise Funds for Continuing Court Fight—"Freedom of Music" Said to Be at Stake

Carrying its fight to the courts, the American Guild of Musical Artists on Aug. 29 was granted a temporary stay by Justice Ferdinand Pecora of the New York Supreme Court to restrain James C. Petrillo, president of the American Federation of Musicians, from seeking to compel AGMA members to join his organization before Labor Day or be disbarred from engagements in concerts, radio, motion pictures and phonograph recording studios where union musicians play.

This first victory by AGMA, combating Mr. Petrillo's ultimatum, was accompanied by the announcement that its application for a temporary injunction would be heard before Justice Carroll G. Walter in New York Supreme Court on Sept. 5, the date for the hearing being later adjourned to Sept. 17. If this temporary injunction is granted, a motion for a permanent one will be filed.

At the same time, AGMA, through Lawrence Tibbett, its president, announced plans for a great benefit concert to be held in New York some time during September, at which many noted artists will be heard, to raise funds for continuing the court fight.

Justice Pecora, after granting the stay, urged both sides to continue negotiations.

Sidney E. Cohn and Henry Jaffe, attorneys for the AGMA, thereupon appealed to Justice Pecora to act as mediator in the case. Justice Pecora expressed his willingness to seek to adjust the dispute, but Henry A. Friedman, attorney for Mr. Petrillo, explained that he was powerless to accept the offer because the chief of the Musicians' Union had just returned from Chicago, and he had not yet had a conference with him.

Noted Musicians Appeal

The AGMA application for a stay was made by that organization and a number of famous musicians, including Jascha Heifetz, Albert Spalding, Emanuel Feuermann, Zlatko Balokovic, Deems Taylor, and a group of singers who said that though they were not directly affected by Mr. Petrillo's ultimatum, their work was threatened by it. They included Kirsten Flagstad, Gladys Swarthout, Richard Crooks, Richard Bonelli, Frank Chapman, Armand Tokatyan and Mr. Tibbett. Mr. Petrillo and the American Federation of Musicians were named as the defendants.

(*Continued on page* 20)

Walter for Detroit

Conductor to Be a Guest, in Place of Ghione

Bruno Walter, former conductor of the New York Philharmonic-Symphony Society and now in this country, has been engaged as one of the guest conductors this season of the Detroit Symphony. Franco Ghione, musical director for the past three seasons, has been granted a leave of absence from Detroit, because of ill health but has been conducting opera this summer at the Colon, Buenos Aires, and at the Teatro Municipal in Rio. Two or three other leaders will shortly be engaged.

Buenos Aires Greets Stokowski Orchestra

Four Concerts Given by Youth Forces in Argentine Capital

(By Cable to Musical Courier)

BUENOS AIRES, ARGENTINA.—Leopold Stokowski and his American Youth Orchestra opened their series of concerts here on Aug. 14 with success. They had a warm reception from the Argentine public.

Four concerts were given here in the week between Aug. 14 and 22. The last of these was an all-Russian program. Others had included works of Bach, Handel and notable interpretations of Brahms' First Symphony and Beethoven's Eighth.

(*Continued on page* 4)

"Da Vinci the Same As Any House Painter?"

"Is that another way of saying there is no difference between Leonardo Da Vinci and a house painter?"

—Justice Ferdinand Pecora of N. Y. Supreme Court,

commenting on alleged remark of James C. Petrillo, President of the American Federation of Musicians that "there is no difference between Heifetz and a fiddler in a tavern."

Gatti-Casazza Passes At His Home in Italy

Music-lovers in the United States were saddened at cablegrams which announced that Giulio Gatti-Casazza, the Metropolitan Opera's general manager for 27 years, had passed away in Ferrara, Italy, at the age of 71. He had lived in retirement, first in Milan and then in Ferrara, since he left America. His second wife, the former Metropolitan premiere danseuse, Rosina Galli, had died on April 20 of this year.

Noted for his discretion and taciturnity, Signor Gatti, as he was known to his intimate friends, attained a unique position among operatic impresarios. His tenure of the Metropolitan Opera direction was the longest such term in the history of the house, and perhaps unrivalled anywhere for the continuity and brilliance of his regime. He had staged some 5,000 performances of 177 works during his American sojourn.

He built up the standards of operatic production until the Metropolitan was an international byword for opulence of staging and the assemblage of a galaxy of notable singers. He had marked financial success with his management, and showed enterprise in engaging new artists who later became famous, such as Pons, Flagstad, Ponselle, Tibbett and hosts of others.

(*Continued on page* 11)

MAGDA TAGLIAFERO GREETING LEOPOLD STOKOWSKI on his arrival in Rio de Janeiro with the All American Youth Orchestra. Mario de Magalhaes, editor of Correio da Noite, Brazilian newspaper, is at the left. Mme. Tagliafero was soloist with the orchestra in both Rio and Sao Paulo.

1940-41 Schedule Slowly Shaping At Metropolitan

Johnson, Back from Holiday, Grappling with Problems Caused by Foreign War and Situation Here

The Metropolitan Opera season, plans for which have been delayed longer than usual this year owing to the international situation, was reported last week to be slowly taking shape. Edward Johnson, general manager, having returned from a vacation in Canada, was grappling with problems of personnel caused by the uncertainty as to which foreign singers would be able to come to New York, and also by a somewhat complicated musical "labor" situation in this country.

The signing of contracts with principal singers for the season was still hanging fire, but preliminary reports indicated that a majority of the leading artists heard last season would be available.

Although a blanket contract had been signed with the American Guild of Musical Artists as to terms of employment for the singers, ballet and other participants, it did not include the members of the chorus. This was reported to be a source of dissatisfaction to the officials of AGMA. The traditional chorus at the Metropolitan in previous years has consisted of members of the Grand Opera Choral Alliance.

What effect, if any, the new "war" declared between AGMA and the American Federation of Musicians will have on the orchestra of the Metropolitan, was uncertain. If James C. Petrillo, president of the Federation, is able to carry out his threat to ban performances of union orchestras with non-AFM artists, this might conceivably affect opera-giving. However, a temporary stay restraining Mr. Petrillo from such activity was handed down by Justice Pecora in New York Supreme Court.

Problem of Foreign Artists

Although 75 per cent of the company last year were native or naturalized Americans, the personnel problems of the Metropolitan were said this season again to involve uncertainty as to the attitude of the Italian Government in letting artists of that nation come to the United States. Last season, ten leading singers who had contracts here were forbidden at the last moment to sail, when their visas were withheld. Toward the end of the season, one of these, Giuseppe De Luca, was permitted to come here for a few performances.

In the last few months, however, the policy of the Italian Government has seemed to be more liberal, at least as it concerned South America. In the recent Italian season at the Teatro Colon in Buenos Aires, the singers from Italy included Ebe Stignani, contralto; Tito Schipa, Galliano Masini, Bruno Landi, Alessio De Paolis, tenors; Armando Borgioli, baritone, and Salvatore Baccaloni,

(*Continued on page* 25)

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $2.00—Europe $4.50—Canada $4.50.

Ravinia Closes Notable Festival With Outdoor Chamber Series

By RENÉ DEVRIES

CHICAGO.—A total of 3,356 persons attended the six concerts of the Pro Arte Quartet at Ravinia. The post-season of chamber music marked a new departure on the part of the Festival Committee and the success of the series may influence the promoters to present more chamber music next year. Playing the seventeen Beethoven quartets, the Pro Arte group unfolded all their beauties with unfailing taste, style and fine tonal balance.

When one considers that the weather was not conducive to bringing the multitude from Chicago, the financial returns are quite as astonishing as the artistic success. During the regular six weeks' symphony season 76,332 paid admission to the park, an average of 3,181 for each of the 24 concerts of the Chicago Symphony Orchestra led by four guest conductors. In 1939 for a like number, 68,682 attended the festivities, an average of 2,862.

The increase might be ascribed to several reasons, primarily the excellence of programs and the manner in which they were played; to the increase of business noted in many big enterprises in our metropolis; thirdly to the desire of music-minded people to wish to be entertained in these trying times, and finally to the visit of such soloists as Feuermann, Spalding and Flagstad.

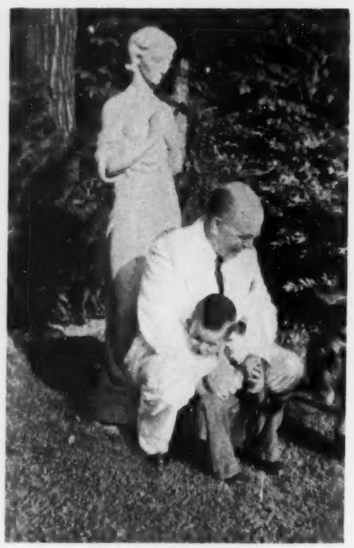
Grant Park Series Presents Chicago Symphony

Frederick Stock made his first appearance this summer at Grant Park as conductor of the Chicago Symphony Orchestra as one of the main attractions in the entire series. We have been treated generously by the Park Board commissioners and James C. Petrillo in the matter of soloists, orchestras, bands and conductors; but in all sincerity no concert gave us as much pleasure as the one directed by the veteran leader who for so many years has endeared himself to Chicagoans in particular, and the country in general. There is little of the showman in Stock, but his reading of the Weber Overture to Euryanthe, the Strauss tone-poem, Don Juan, and Rachmaninoff's second symphony revealed anew the erudite musician, the thinker and the painter.

Stock had for his soloist John Weicher, concertmaster of the orchestra and a violinist to be classified with the best if only for his superb exposition of the Mendelssohn concerto. His tone has taken on volume and quality, and with a dependable technic he brushed aside difficulties to give as satisfying a performance of the concerto as it has been our pleasure to hear.

Hans Lange, associate conductor of the orchestra, distinguished himself more than ever on the various occasions he appeared, leading his men to victory in standard symphonies and climaxing his splendid work with a memorable reading of the Beethoven Seventh. The orchestra was lionized—and rightly so, for the musicians were in tip-top form throughout the summer. They brought new luster upon the organization in displaying the merit of its entire personnel and of several of its principal soloists. For special mention must be singled out composer-flutist David Van Vactor; Robert Quick, who sits next to Weicher at the first desk; Joseph Vito, harpist; Florian Mueller, oboist par excellence and composer by avocation, and Edmund Kurtz, solo cellist.

(*Continued on page* 12)



RAVINIA CONDUCTOR.
Nicolai Malko with his son, Yuri, on vacation at the Highland Park, Ill., home of Francis Knight. Mr. Malko recently conducted a series of concerts at Ravinia.

RCA-Victor Company Reduces Record Prices 50 Per Cent

Closely following the announcement of a price cut of practically 50 per cent in Columbia records, Frank B. Walker, president of the RCA-Victor Company on Aug. 25 revealed that his organization also has cut the cost of its recordings.

Mr. Walker said that in June, 1939, the 12-inch Black Label classical records were reduced in price and early this year the Black Label Classics were introduced "at the same low price."

"Now the priceless treasures of recorded music, built up over a period of 42 years is available to new millions, while those already having record libraries are afforded new opportunities to enlarge their collections," his announcement said.

Among those on the Victor list are: Arturo Toscanini and the NBC Symphony, Serge Koussevitsky and the Boston Symphony, Leopold Stokowski and Eugene Ormandy with the Philadelphia Orchestra, Arthur Fiedler and the Boston Pops Orchestra, Heifetz, Kreisler, Spalding, Menuhin, Renardy, Rachmaninoff, Paderewski, Artur Rubinstein, Horowitz, Brailowsky, Feuermann, Casals, Dorothy Maynor, Helen Traubel, Marjorie Lawrence, Marian Anderson, Jussi Bjoerling, Lawrence Tibbett, John Charles Thomas, Richard Crooks, Lauritz Melchior, Paul Robeson, Alexander Kipnis and the late Enrico Caruso.

The Victor Red Seal 12-inch records now sell for $1 as against the former price of $1.50, the 10-inch records have been cut from $1.50 and $1 to 75 cents, and prices for the Black Label have also been cut.

Son Born to Mrs. Yehudi Menuhin

SAN JOSE, CALIF.—Yehudi Menuhin, young violinist, became the father of a boy on Aug. 18 according to a cablegram from Melbourne, Australia, to his parents here. The child is the second to be born to Mr. and Mrs. Menuhin, a daughter being now 10½ months old. The boy has been named Krov.

B. N.

GLADYS SWARTHOUT'S WEST COAST DEBUT AS CARMEN,
in the Hollywood Bowl attracted many musical notables. An audience of 24,000 with more than 500 turned away applauded the Metropolitan's mezzo-soprano. Congratulating Miss Swarthout were, left to right: Amparo Iturbi, Nino Martini, Grace Moore, Armand Tokatyan, who sang Jose, Miss Swarthout and Jose Iturbi.

WILLIAM PRIMROSE, left, and HARVEY SHAPIRO,
right, of the Primrose Quartet, visiting Sir Henry Hudson Kitson, noted British sculptor, at the latter's home in Tyringham, Mass.

Tagliafero Is Soloist With Stokowski Forces

Played Villa-Lobos Score, Dedicated to Her, at Two Concerts in South America

(*Continued from page* 3)

Magda Tagliafero, Brazilian - born French pianist, was the first soloist with Leopold Stokowski's All - American Youth Orchestra in their recent South American tour and was heard in Rio de Janeiro and Sao Paulo playing Villa-Lobos' Momo Precoce, a fantasia on a Brazilian carnival. The score was dedicated to Mme. Tagliafero in 1929 and played by her first that year in Paris at the Salle Pleyel under the baton of Arbos and later under Monteux and other conductors in France.

Mme. Tagliafero made her North American debut last season with the New York Philharmonic, Barbirolli conducting, and later gave a recital in Town Hall, New York. She returns here late this month for another tour under the management of Annie Friedberg.

Carolina Segrera Becomes American Citizen

Carolina Segrera, Cuban-born prima donna, became an American citizen on Aug. 15. Miss Segrera came to this country from La Scala, in Milan, where she sang leading soprano roles for four years. Her American debut was made recently in the title role of Tosca with the Cincinnati Opera Company. Next month she sings Tosca and Santuzza in Cavalleria Rusticana with the National Opera Company in Puerto Rico and may also appear in her native Havana. Miss Segrera this season makes her first tour of the United States in opera and concert.

Alec Templeton Weds

Alec Templeton, blind British pianist-composer and Mrs. Juliette Vaiani, former concert singer, were married in Hollywood on Aug. 25. Richard Bonelli, Metropolitan Opera baritone, gave the bride in marriage and Mrs. Bonelli was matron of honor. Mr. Templeton's father was his best man. The couple flew to Chicago, where the pianist-composer is to fulfill a radio engagement.

Hollywood Lures Musical Folk to Work and Play

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

A program musically blending ingredients of whimsy, humor and grace was offered to Hollywood Bowl patrons Aug. 6, with Alec Templeton, blind pianist, as soloist and Anthony Collins conducting. Templeton scored with a delightfully poetic reading of the Rachmaninoff Second Piano Concerto, and concluded the evening with original short numbers in his own inimitable manner. Asking the auditors for five notes chosen at random, he improvised facilely in the styles of Bach, Mozart, Foster and Gershwin, and convulsed his hearers with a satire on Wagnerian opera, wherein he sang all the parts from soprano shrieks to baritone glowerings.

Collins proved an able conductor, handling the orchestra with temperament and smooth efficiency to elicit a fine balance and sustain tension and interest. Dvorak's Carnival Overture and three Slavonic Dances were given with alternate verve and wistfulness. The overture and ballet music from Schubert's Rosamunde held crisp delicacy, and tasteful instrumentation properly Schubertian of character was shown in Collins' own transcription of the F minor Fantasia.

The magnificent singing of John Charles Thomas was complemented by the skilled conducting of Albert Coates to round out a particularly enjoyable Bowl evening on Aug. 8. Thomas' first group was of three major arias from Don Carlos, Don Giovanni and Herodiade, with Largo al Factotum from The Barber of Seville, for encore. The last song group, with the impeccable piano accompaniments of Carroll Hollister, consisted of the plaintive Shallow Brown sea chantey as arranged by Percy Grainger, Bridge's E'en as a Lovely Flower, O'Hara's sturdy Sing a While Longer and Malotte's setting of The Lord's Prayer.

Schelling Score Played

Coates, one of the few imported conductors who have played American compositions instead of making excuses for not playing them, began with a superb presentation of Schelling's A Victory Ball. The ominously throbbing undercurrent beneath the choreographic measures rose to thrilling tension in tht macabre march and in the skirling conclusion. Pervasive loveliness characterized his interpretation of the Brahms Third Symphony.

Bruno Walter conducted the Bowl concert of Aug. 9, including two symphonies, the Beethoven Eighth and the Dvorak Fifth (From the New World), the performance rating no higher than mediocre. The seldom heard Vysehrad of Smetana was the program novelty and proved of melodic opulence, followed by the same composer's more familiar River Moldau. The best reading was given the overture to Mendelssohn's A Midsummer Night's Dream.

Moore Sings, Hageman Conducts

With Grace Moore as soprano soloist, Richard Hageman conducted an effective concert in the Hollywood Bowl on Aug. 13, beginning with a lyrically lovely reading of the overture to Lalo's Le Roi d'Ys, and culminating in the broadly dramatic periods of Liszt's Les Preludes. Hageman handled the orchestra with skill and aplomb, and with amazing finesse in his accompaniments. A musical highlight was the gaily flaunting Carnival Scene from his own opera, Caponsacchi. Also programmed were two excerpts from the Berlioz Fantastic Symphony.

Miss Moore's several pictures have built for her a following of fans who applauded her performance. Her interpretations were delivered with great assurance but with some liberties. Depuis le Jour from Charpentier's Louise, was done in a somewhat theatrical manner. Her songs were Bizet's lilting Open Your Heart, Malotte's Lord's Prayer and the Phidylé of Duparc.

Iturbi Gives Novelties

Jose Iturbi, appearing in the dual roles of pianist and conductor, delighted his Bowl auditors Aug. 15 in both capacities. The Grieg Piano Concerto was played with lovely lyricism, and a stirring reading of Liszt's Hungarian Fantasy held an exultant lilt and sparkling virtuosity. Conducting while playing is a much more difficult feat when applied to romantic music than to the early classics, but Iturbi accomplished it in a remarkable manner. The orchestra gave him admirable support, alive and sensitive to every movement and gesture.

Ugarte's De Mi Tierra, heard for the first time here, was a tripartite work, largely nostalgic of mood, wistful in the first movement and pensive in the second, but with latent fire in the third. Also new was Impression Corteña by Jose Andres, thematically languorous over a rhythmical background, rising to a climax and subsiding in a long diminuendo. Both works were richly orchestrated. Other items were Turina's warm-hued La Procession del Rocio, the tragic introduction to Act III of Montemezzi's Love of Three Kings and the overture to Rossini's Barber of Seville.

JOHN BROWNLEE AS GOLF "PRO."
The baritone of the Metropolitan Opera Association instructs his sons, Gordon and Donald, in California where the Brownlees are spending the summer. Beginning in October, the baritone will sing with the San Francisco Opera and make a concert tour. In December he rejoins the Metropolitan, where one of the roles assigned him is that of Sergeant Sulpice in the revival of Donizetti's The Daughter of the Regiment.

Szell in Bowl Debut

Georg Szell made an immediately favorable impression upon the Hollywood Bowl audience Aug. 16 as he conducted in his first appearance here, and won a vociferous ovation. He ably demonstrated that he knew what he wanted and how to obtain it. His interpretations were definite and decisive, individual of character, obtained with incisive beat and meaningful gestures.

Vigor and vivacity marked the overture to Smetana's The Bartered Bride, and Tchaikovsky's Pathétique Symphony was given a tense reading, built to an exciting March-Scherzo. Debussy's Festivals and The Afternoon of a Faun, and the Beethoven third Leonore Overture completed the program.

(*Other Hollywood news, page 22*)

AT LAKE TAHOE
Grace Bush, composer and lecturer (standing), and Edith Knox, pianist, with a friend, enjoy the beauties of the California resort.

GILDA MARCHETTI,
Hollywood voice teacher and coach (seated), gives a voice lesson to Susanna Foster in preparation for the little singing star's appearance in her latest Paramount Picture, There's Magic in Music.

EUPHEMIA GIANNINI GREGORY,
soprano and vocal teacher, visiting her sister Dusolina Giannini, Metropolitan Opera soprano, at the latter's home in Los Angeles.

To a Wordbook

(A wordbook is a small memorandum book in which a singer causes to be typewritten the words of a program. Such a booklet is often actually carried on to the concert platform, and openly referred to in the midst of a song. The audience does not seem to mind!)

BLESSED booklet, yield your cue,
Lines escape me but for you.
Clasped within my loving palms,
You remove uneasy qualms.
Notwithstanding I don't speak
Russian, German, French or Greek,
With your blithe assisting aid,
I can sing them unafraid.
When I often am not sure,
With a downward glance demure,
Brazenly I read the pome
Though I should have learned it home.
If my public don't object,
And my fees I still collect,
Why disturb my mind's repose
With foreign words nobody knows?

o—o—o

Short Short Story

"THEIR eyes met. Their hands met. Their lips met . . . She made the Met."
—*Contributed.*

o—o—o

Pertinent Remarks, No. 2

"IT shouldn't happen to a dawg," mournfully remarked the violin virtuoso when asked to join a second union.

"It's my blow," admitted the tenor, benevolently, as he left the wings for the Celeste Aida aria.

"Well, boys, here's how," cried the vocal teacher, illustrating the latest and most approved method of correct sound emission.

"That's where I draw the line," said the soprano with satisfaction as she viewed the box office queue.

"We've been working for the railroad," sang the ballet impresario as he compared his rail bill and his receipts.

o—o—o

Answers to Last Month's Questions:
3. a. Frank Ward O'Malley; b. W. J. Henderson, both of the *N. Y. Sun.*

Schang's Musical Almanack

FOR SEPTEMBER, 1940, WHICH HATH XXX DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

SEPTEMBER, 1940 VOL. 1, NO. 9

1—Su.—A. Ponchielli born, 1834. E. Humperdinck born, 1854.

2—M.—LABOR DAY. (Veterans recall the old days when *labor* meant *work.*) J. Szigeti born, 1892.

3—Tu.—*Hear this chant, exultant, boisterous;*
Comes again a month that's oysterous!
Hail September, joyful reason!
Oysters are once more in season!

4—W.—D. Milhaud born, 1892. A. Bruckner born, 1824.

5—Th.—G. Meyerbeer born, 1791.

6—F.—P. T. Barnum introduces a 1,280 lb. turtle to N. Y. amusement lovers, 1865.

7—Sa.—Tribune critic finds turtle's performance lethargic, apathetic and spiritless, cold, insipid and devoid of emotional content, 1865.

8—Su.—A. Dvorak born, 1841. Tullio Serafin born, 1878.

9—M.—California admitted, 1850. Admitted to have second best climate to N. Y., 1940.

10—Tu.—N. Jommelli born, 1714.

11—W.—E. Hanslick, critic who inspired role of Beckmesser, born 1825.

12—Th.—Chapultepec taken, 1847. (Not a sleeping potion.)

13—F.—A. Schönberg, another composer whose music may be better than it sounds, born, 1874.

14—Sa.—J. Hubay born, 1858.

15—Su.—Bruno Walter born, 1876. (Don't forget income tax installment today.)

16—M.—British settle U. S. war debt by ceding us Duke of Windsor, 1940.

17—Tu.—Roosevelt builds giant new Strad factory to save U. S. from fiddle shortage, 1940.

18—W.—About this time get your long ones out and repair moth holes.

19—Th.—Hay fever invented by Satan. B.C. 5769.

20—F.—I. Pizzetti born, 1880.

21—Sa.—Chas. Lamoureux born, 1834. Gustav Holst born, 1874. K. Szymanowski born, 1883.

22—Su.—First performance of Das Rheingold, Munich, 1869.

23—M.—Debut of Gluck's Armide, Paris 1777. A. W. Kramer born, 1890.

24—Tu.—Professional tennis stars obliged to join Petrillo's union on the grounds that they are string players, 1940.

25—W.—D. Shostakovitch born, 1906.

26—Th.—First performance of Donizetti's Lucia di Lammermoor, Naples, 1835. A. Cortot born, 1877. G. Gershwin born, 1898.

27—F.—J. Thibaud born, 1880.

28—Sa.—Daylight Saving, only economy consistently practised by Democratic administration, ends tomorrow at 2 A.M.

29—Su.—J. Nin born, 1883.

30—M.—First performance of Mozart's Magic Flute, Vienna, 1791. G. Cassadó born, 1897.

Latin American Music Includes Rare Operas at Colon

GUIOMAR NOVAES,
Brazilian pianist, with her son, Luis Octavio Pinto, at her country home in Brazil. Mme. Novaes will begin an extensive tour of the United States and Canada in January.

Photo by Lipkau, Mexico City

ELIZABETH CRAWFORD, Left, With ESPERANZA RIS,
noted Mexican screen and stage actress, whom the soprano met in her recent tour in Mexico.

KURT BAUM,
tenor, arriving by airplane in Buenos Aires, Argentina. Mr. Baum is singing at the Teatro Colon under the direction of Erich Kleiber, appearing as Eric in The Flying Dutchman, Babinsky in Schwanda, Barinkey in Zigeunerbaron and in the Missa Solemnis.

By JORGE M. WHITE

BUENOS, AIRES, ARGENTINA.—The Colon management offered the local premiere of Domenico Cimarosa's Astuzie Feminile, in the arrangement and instrumentation by Ottorino Respighi, heard last year at the Maggio Musicale Fiorentino.

The plot and music of this delightful 18th century masterwork, announced as a *"melodramma giocoso"* in two acts, admirably fit in the traditional mould of the Italian opera buffa of the golden era. The conventional story of the many feminine tricks which Bellina and her friend Ercilia must display to avoid the former's marriage with her mature suitors Romualdo and Gampaolo and finally marry the young man she loves, has strong resemblances with the familiar happenings of other works of the epoch. The Cimarosa score emphasizes the varied incidents with admirable grace and *élan*, presenting a charming series of solos, duettos and ensembles connected by the characteristic recitatives with harpsichord accompaniment. Respighi's version respectfully keeps the original character and classic line of the music. The work ends with a large ballet, which has been presented separately under the title Cimarosiana.

The Colon production with *regie* by Joseph Gielen was unanimously praised. The bright costumes and stylized set of stage pictures created by Basaldúa were admirably adapated to the character of the work. Salvatore Baccaloni's irresistibly funny delineation of Signore Giampaolo cannot be matched today; his singing was also outstanding. Isabel Marengo sang with limpid voice, surety and musicianship in the part of Bellina. Felipe Romito was an amusing Dr. Romualdo. Amelia Conte (Ercilia), Alvaro Bandini (Filandro) and Maria Nastri (Leonora) completed the cast.

The imaginative divertissement of the last act, devised by Margarete Wallmann, was an admirable complement to the performance's success. María Ruanova's refined artistry and admirable technical skill were admired in the leading danseuse's part, sharing honors with Yurek Shabelevski and Luis Le Bercher.

Ferrucio Calusio was the able conductor of the delicate and exquisitely instrumented score.

Risé Stevens Sings Dalila

Saint-Saëns' Samson et Dalila had a brilliant performance under the baton of Albert Wolff, who conducted with fine appreciation of the beauty and character of the score, keeping good balance between the elements under his charge.

The North-American mezzo-soprano Risé Stevens made her first appearance in the role of Dalila displaying rich tones of beautiful quality and offering a pictorially decorative portrayal of the part. Rene Maison's histrionic and vocal powers are magnificently adapted to the part of Samson, a presentation which is fam-

(*Continued on page 26*)

ZINKA MILANOV IN BUENOS AIRES.
She has appeared at the Teatro Colon in the title role of Turandot (right) and other dramatic soprano assignments. At left, Mme. Milanov is guest at a cocktail party attended (left to right) by Ernesto de Quesada, president of Conciertos Daniel; the prima donna; Mrs. Bertha J. Bochaton de Talamon; O. de Talamon, first music critic of La Prensa; Mrs. Estefania Schraml, managing director and partner in Conciertos Daniel, and Mrs. Artur Rubinstein, wife of the eminent pianist. Mme. Milanov sings the title role in Aida on Nov. 2 at the opening of the Chicago Opera.

Elman Finds Music Potent Language Against "Dictators"

Mischa Elman had played the Tchaikovsky violin concerto to an audience of some 16,000 with the Philharmonic Orchestra at the Lewisohn Stadium the night before. Presumably, there had also been some after-concert felicitation, as the phone was even then bringing more of it to the New York apartment high above Central Park where the noted violinist lives with his wife and two children in surroundings marked by exquisite taste.

But Mr. Elman, democratically arrayed in sports togs, was very far from showing any let-down. He talked of plans for his coming season and of some of the events of his extensive last season's tour of South America. It seems that the violinist was among the first to popularize these "good will" tours, now become quite the vogue since two American orchestras and their noted conductors have made the journey.

MISCHA ELMAN plays to the accompaniment of his daughter, Nadia.

Photo by Herbert Matter

A "Good-will" Pioneer

"I had a wonderful experience in South America," Mr. Elman related. "Before going I offered my services to the State Department, saying that if I could in any way bring about better relationships through music, which I consider a powerful language, I'd be glad to do so. This suggestion was very kindly accepted and therefore my tour had a certain official sponsorship. I gave a number of concerts for various South American charitable causes during my tour.

"In Argentina alone I played nineteen concerts, appearing eleven times in Buenos Aires within six weeks, including two broadcasts. The warm reception given to well-known artists there is proverbial. One reason is that they do not have so many at any one time, and of course fewer orchestral concerts than a city such as New York.

"Visits to Brazil, Chile and Peru were part of the tour. I shall never forget my airplane trip across the Andes from Santiago, Chile, to Mendoza in Argentina, flying at a height of 20,000 feet. It was an extraordinary experience.

"By the way, I am very enthusiastic about South American audiences. They are, for the most part, very musical and they have a charming spontaneity. In addition to what an artist offers from a musical point of view, they are extremely susceptible to personality. If they don't like this latter factor, it is just too bad for the artist! They seem to hate everything that savors of pretense, and love simplicity. They have a great deal of dignity, but a basically friendly attitude.

"I observed great growth in a musical sense in these countries since my previous visits. This is going ahead at an even more rapid tempo now. Buenos Aires, in particular, is today a metropolis of the world order, and the same may be said for the other chief cities below the Equator. I am looking forward to returning there at some time, early in the future, if my engagements here will permit this."

Aided European Emigrés

Mr. Elman had a particularly busy schedule last year because, in addition to touring South America in what is our summer, he also fulfilled a strikingly successful winter tour from coast to coast in the United States in aid of European refugees.

"I was gratified with the results and the sympathetic support which the public gave me in my tour in this nonsectarian cause," he related. "Catholics, Protestants and Jews were among those aided. The sum raised was $50,000, as the proceeds of 26 concerts, after other expenses were deducted.

"The tour and the warm reception given this cause proved to me that this country is not sympathetic with the things some dictators are trying to introduce into this world. We still believe, fortunately, that every one should have a right to freedom of speech, religion and the other features of the Bill of Rights."

Critics and Audiences

Mr. Elman believes in freedom of speech, even when indulged in by critics, professional and amateur. But . . . he thinks art should be enjoyed in a direct way, and that it is a form of communion between the musical artist and his public.

"An artist should be carried away by a performance in the same way that the layman is," he asserted. "Really to enjoy music, one must sit relaxed and take in its beauties—whatever an artist or conductor can offer one.

"There is a type of critic—not necessarily one who writes for the papers—that takes everything good for granted and concentrates on trying to find faults. He is losing the best part of a musical experience, which is often, at least in part, as much a matter of the feelings as of the mind."

The violinist also objects to listeners who tend to "type" an artist and to have arbitrary ideas about interpretation. A mature artist should be able to play works of all styles, he believes.

"Some persons think a virtuoso can't 'submerge' himself, as they call it, and become a part in a chamber music group. I think I succeeded to a great extent in changing this impression." (The chamber music field, cultivated so widely in recent seasons by noted artists, also had a bit of pioneering by Mr. Elman, who a few years ago formed his own string quartet.) "In this type of playing, while he can't predominate, a great artist should at least give it something of his vitality, which influences the other players."

The newer school of composition draws the violinist's interested scrutiny, if not always commendation. "A young violinist played a certain work on a program and I asked him afterward, 'You don't really think that's good music, do you?' He answered, 'No, but we young artists must play some of the newer things.' This may be so, but I feel that the mature artist, who commands a style, has a greater duty to maintain the tradition, so that younger artists may not lose the link with the past."

Back to Hurok's Aegis

Mr. Elman, who this summer appeared as soloist in the Hollywood Bowl and the Newark, N. J., Stadium concerts, as well as in New York, expressed his happiness at having again come under the management of S. Hurok, with whom he was associated for some years in the past. "I am sure that our association will be pleasant and worth while for both of us," he says.

As for his programs in the coming season, Mr. Elman had not yet outlined these when interviewed, but expressed a hope that he would find some new works of value. "If not," he concluded, "I hope to interest the public with the old masters by giving new light to their beauties."

R. M. K.

Gladys Swarthout Making Extensive Concert Tour

Making her first West Coast appearance as Carmen on Aug. 20 at the Hollywood Bowl, Gladys Swarthout, Metropolitan Opera mezzo-soprano, has been on one of the most intensive tours of her career. She has sung this season in more than 50 of the leading cities of the United States and Canada, including her first appearance in joint recital in Town Hall, New York, with Frank Chapman, baritone, her husband. Her radio engagements included four appearances as soloist on the Ford Sunday Evening Hour.

A feature of Miss Swarthout's programs has been the first American performance of a group of songs of the Auvergne, by Jean Joseph Canteloube, especially arranged for her. Miss Swarthout's concert schedule included appearances with the San Francisco, Duluth Civic, Minneapolis, St. Louis, Kansas City Philharmonic orchestras and in recital in Louisville, Ky.; Worcester, Mass.; Quebec, Can.; Springfield, O.; Evansville, Ind.; Appleton, Wis.; Ft. Wayne, Ind.; Rockford, Ill.; Rochester and Syracuse, N. Y.; Winston-Salem, N. C.; Monit, N. C.; Richmond, Ind.; University, Miss.; Topeka, Kan.; Tucson, Ariz.; Tallahassee, Fla.; Mansfield, O., and Utica, N. Y.

Philadelphia Orchestra in Pre-Season Concerts

The Philadelphia Orchestra will give two special invitation concerts under Eugene Ormandy, before the opening of the subscription season on Oct 4. The Philadelphia Bar Association will present the orchestra in a program for delegates to its convention on Sept. 11. On Sept. 19 a second Academy of Music concert will mark the bicentenary of the University of Pennsylvania, with the Choral Society of the University under Harl McDonald assisting.

Jussi Bjoerling Returning for Opera and Concert Tour

Jussi Bjoerling, Metropolitan Opera tenor, leaves this month for the United States by way of Moscow and Tokio, where he will make concert appearances. He arrives in San Francisco on Oct. 10 to prepare for the opening of the San Francisco Opera, with which he sings for the first time this season, and then appears in several cities on his way to rejoin the Metropolitan. Mr. Bjoerling will give 30 recitals this season and also appear with the Chicago Opera Company in November.

The twenty-nine year old tenor, who spent the summer at his home on the island of Skargarden, east of Stockholm, appeared before an audience of 10,000 in Tivoli Park, in that city. He studied two new roles for his Metropolitan season and also added to his concert repertoire. The first week in August he opened the Royal Opera in Stockholm.

Mrs. Bjoerling will accompany her husband to this country, but their two small boys will remain in Stockholm for the present.

Helen Traubel

DRAMATIC SOPRANO

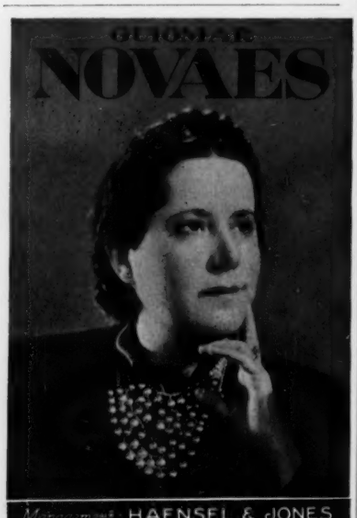
METROPOLITAN OPERA ASSOCIATION

"For vocal opulence, purity and evenness throughout a wide range, Miss Traubel has no equal among her compatriots. . . . From the lowest to the highest note there is not one tone casting a blight on the excellence of the whole."

—Alice Eversman, Washington Star, Aug. 12, 1940

Exclusive Management: Evans & Salter 113 West 57th St., N. Y.

Division: Columbia Concerts Corporation of Columbia Broadcasting System



Management: HAENSEL & JONES
113 West 57th Street, New York

Dance Groups End Summer Sessions And Prepare for Autumn Events

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

With the summer drawing to a close, news of the season's activities from all points of the United States has been travelling back to New York. Although summer dance projects have been sprouting up like mushrooms during recent years, the Perry-Mansfield Camps in Steamboat Springs, Colorado, for dance and drama have established an enviable reputation with their record of some twenty successful seasons. They battled through the lean years with a determined courage; they always adhered to their ideals and never gave in to the public's whims, or adopted fads to attract a larger but less select enrollment. In view of the mighty thrashing the dance as an art form has taken in this country, due to incapable teachers, ambitious mothers, and any other number of reasons, it is stimulating to know that someone has survived the storm, and has emerged to enjoy the benefits of the 1940 harvest.

And a fruitful harvest it is. The summer brings many talented students, and a full schedule is maintained. But besides their own busy curriculum of classes and performances, they also find time to sponsor others. While barnstorming the country under the title of Dancers En Route, Elizabeth Waters, Linda Locke, Alwin Nikolais and Ray Malon stopped to do their bit at the Perry-Mansfield Theatre. Miss Waters taught her form of modern technique to tht students of the Perry-Mansfield Theatre Workshop for a week preceding the concert on July 11. In this way her dance principles were clarified and a deeper appreciation of the performance was attained.

Harriet Ann Gray and Portia Mansfield, both leading members of the faculty, on July 25, directed a dance demonstration at the Perry-Mansfield Theatre. Charles Weidman's Lynch Town was performed by the advanced class in modern dance and Pinocchio was danced by the children's group. There were also four soloists — Willette Allen, Jeanne Thompson, Cynthia Gano and Harriette Anne Gray. Lionel Nowak composed the music for the technical studies and Miss Gray's solo. The accompanists were Miss Drusa Wilker and Mrs. Florence Sharon Brown.

Photo by Fritz Kaeser II
HARRIETTE ANNE GRAY,
instructor in modern dance at the Perry-Mansfield Theatre Workshop, Steamboat Springs, Colorado.

Novelty Produced

An original work written by the Perry-Mansfield Workshop group, And a Time to Dance, was produced on Aug. 16. The music was composed and arranged by Drusa Wilker and the dances were arranged by the Misses Gray, Mansfield, Allen and Moore. Charlotte Perry was the supervising director, she was assisted by Barney Brown who was also technical director. Miss Lillian Burgess, assistant musical director of the Theatre Workshop, acted in the same capacity for the show. Following the first performance, given for the benefit of the War Relief Fund of the American Red Cross, the revue was taken on a barnstorming tour in Colorado and Wyoming.

The above dancers and performances are an indication of the important part the Perry-Mansfield School plays in the development of the younger school of American dancers.

All the advanced classes in the dance are coached and directed by such fine teachers as Portia Mansfield, Willette Allen, Harriette Anne Gray and Fredericka Moore. But more important, there is a correlation of other phases of stage technique. Adjunct with the dance department are studies in music under the direction of Drusa Wilker and Lillian Burgess, and drama under the direction of Charlotte Perry and Barney Brown, that form part of the background of every student and are so necessary for the full development of their dance education. And one must not neglect the inspirational factor of the beautiful surroundings, which not only provides the students the best aspects of a summer vacation but the satisfaction of artistic progress as well.

New Schools in the Berkshires

Two new schools have opened in the Berkshires. Miss Josephine Petts, who has danced in Salzburg is now Director of Physical Education at Bryn Mawr College, and finds time to direct The Berkshire School of Dancing at Lenox, Mass., during the summer. Hans Schumann is the musical director. Their underlying aim is to correlate the art of music and movement. A program of the work accomplished during the season was given on Aug. 14 and repeated on the 16th.

Mary Washington Ball, who has taken over Jacob's Pillow School of the Dance, also in the Berkshires, has had a full summer of guest teachers who gave a performance at the conclusion of each course. Among the artists performing were Miriam Winslow, Foster Fitz-Simons, Ted Shawn, Ruth St. Denis, La Meri, Barton Mumaw and Gambarelli, and a demonstration in ballroom dancing by the Arthur Murray Dancers.

Strawbridge in South

From quite a different direction comes word from Edwin Strawbridge. It seems the South has only been waiting for someone worthy of its talents. For the past two summers Edwin Strawbridge and his partner, Virginia Miller, have been developing a dance project in Georgia, near Newnan. This season they conducted a course that was designed to further and develop the Dance in its various phases. At the same time, weekly performances in the open air and in the Barn Theatre on the plantation were given. Ballets presented included Coppelia, The Bazaar at Istambul, The Birthday of the Infanta and Harlequin on Fifth Avenue. The season terminated with a Dance Congress at which representatives from thirteen schools attended.

Mr. Strawbridge and Miss Miller feel that there are unlimited possibilities for development in the South. The season in 1939 opened with five students, the past season opened with thirty-three, and registrations are already coming in for next season.

Other Dance Centers

The Bennington Festival took place at the College Theatre, Bennington, Vt., on Aug. 10 through Aug. 17. Martha Graham and Company represented the dance in three works—Letter to the World and El Penitente, which were new, and Every Soul Is a Circus, seen in New York last winter.

And in California, Jose Limon triumphed in the Mills College Dance Recital. Mr. Limon was also the principal instructor there for the summer. Mills College, as is well known, is one of the outstanding centers of modern dance activity on the West Coast.

De Basil Ballet Russe Returning

In addition to Leonide Massine's Ballet Russe de Monte Carlo and Ballet Theatre, New York City is to be visited by a third major company, Colonel De Basil's Original Ballet Russe. It is well to remember that Colonel Wassily de Basil was the founder-director of the Ballet Russe de Monte Carlo during all its American tours until 1938, when a disagreement resulted in a split of the company. Col. de Basil then took his half to Australia while the other half, headed by Leonide Massine, came to America.

(Continued on page 12)

REGINALD GLADYS
LAUBIN
AMERICAN INDIAN DANCES
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

HANS ERIKA
WIENER with THIMEY
Program of Modern Theatre Dance
Demeter Zachareff Concert Management
25 Huntington Ave., Boston, Mass.

JACQUES CARTIER
"That Dancer-Artist Extraordinary"
Management: Embree Concert Service, Inc.
100 West 58th St., New York City

Berkshire Festival Ends with Notable Events

By FRIEDE ROTHE

LENOX, MASS.—The towns of Lenox, Stockbridge, Pittsfield and surrounding sections have, with the conclusion of the seventh annual Berkshire Symphonic Festival and first year of the Berkshire Music Center, returned to the quiet and peace of their New England summer. With the extra multitude, estimated at almost 10,000 which poured in on Thursday, Aug. 15, for the Bach B minor Mass and the last two concerts of the Festival, filling every available nook and cranny, the natives did not know whether to feel relieved at the prospect of being able to call their beds and homes their own again, or feel sorry for the end of the excellent business and the return to normal. As one woman put it: "It made things kind of lively around here."

But with one enthusiast coming as far as Salt Lake City, and others coming just as joyfully from many sufficiently outlying points, the estate of Tanglewood and the bordering vicinity in the Berkshires is assured an incontestible place among the music festivals of America. The success and overwhelming acclaim engendered by Dr. Serge Koussevitzky and the Boston Symphony Orchestra, rose to a climax of wild and delirious applause at the concluding concert on Sunday afternoon, which brought the three-week festival and the five-week music school to an end.

The audience which filled the Music Shed, the outside benches and the surrounding lawns numbered more than 7,000 when the glorious opening chord of the Kyrie sounded in the setting rays of the evening sun. The special aspect of this B minor Mass performance was the participation of the Berkshire Festival Chorus, an ensemble made up of all the students of the Music Center and whipped into shape in the brief space of a few weeks by its conductor, G. Wallace Woodworth. The general consistency and clarity of tone, though not up to the brilliance and perfection of a more finished and experienced chorus, was all the more commendable. The four noted soloists, Elisabeth Schumann, soprano, Viola Silva, mezzo-soprano, William Hain, tenor and Alexander Kipnis, bass, who had already sung together in an earlier performance of the Mass in Boston, helped make the occasion a memorable one.

Photo by Behrens

GREGOR PIATIGORSKY, CELLIST, and ZLATKO BALOKOVIC
violinist, at the Berkshire Festival, where Mr. Piatigorsky was twice soloist.

Friday, the usual day of rest in the week-end concerts, was on this last occasion turned over to the cause of the Allied Relief Fund for British aid. The setting was in the form of a Fair, with everybody participating and several things going on at the same time. While the Institute Orchestra, under the leadership of four student conductors, Leonard Bernstein, Richard Bales (whose soloist was Rose Dirman), Lukas Foss and Thor Johnson, presented compositions by Copland, Mozart, Prokofieff and Berlioz in that order, students of the opera department were heard in selections from Aida, The Bartered Bride, Lohengrin and Rigoletto. At the same time, the Academy Chorus and Orchestra gave excerpts from works by Handel, Malipiero, Hindemith, Bloch and Bach.

At 6:40 P.M., the part which was called the Manifestation, took place in the shed. It began with Randall Thompson's Alleluia, specially composed for the Music Center and sung by the Festival Chorus. With Archibald Macleish presiding, His Excellency, Herbert H. Lehman, Sir Louis Beale, K.C.M.G. and Dorothy Thompson made fervent pleas for the cause of Britain.

Gala Concert Aids Britain

In the evening the Gala Concert in the shed began with the combined forces of the Boston Symphony and the Institute Orchestras under Dr. Koussevitzky playing Elgar's Pomp and Circumstance. Stanley Chapple then led the same body in Jupiter, from Holst's The Planets. Albert Spalding, in top form, followed with the Rondo Capriccioso by Saint-Saëns, after which Alexander Kipnis gave a beautifully moving performance of I Attained the Power and the Hallucination Scene from Boris. All accompanied by the Boston Symphony, this time under Richard Burgin. Gregor Piatigorsky finished the parade of soloists with the Boccherini Adagio and Rondo from the Cello Concerto. In conclusion the Festival Chorus and the Boston Symphony conducted by Dr. Koussevitzky were heard in choruses from the B minor Mass and Messiah.

To top off the evening, which was expected to raise $20,000, the audience divided itself between the Flag Pole, where with the help of Dorothy Thompson, the draw for prizes was going on, the Theatre, where Strauss Waltzes were being played by the Pops Orchestra under Arthur Fiedler and the beautiful display of fireworks in the field beyond.

Handel Opera Staged

Earlier in the afternoon, the Opera Department under the direction of Herbert Graf, presented the Handel pastoral opera, Acis and Galatea. With the orchestra and chorus behind a hedge in the Garden, the bronzed students, clad in lovely colorful costumes, gave a charming if not a consistently stylized performance. Presented *al fresco* on a stone stage, the Berkshire hills beyond and the white clouds above effected a most natural and beautiful backdrop.

DOROTHY MAYNOR,
soprano, chats with her manager, Lawrence Evans (left) and her accompanist, Arpad Sandor, after rehearsal at the Berkshire Festival.

Dorothy Maynor Feted

The concert on Saturday evening, attended by 9,000, featured Dorothy Maynor, soprano, as soloist. Miss Maynor sang the Mozart concert aria, Bella mia fiama, addio, and the Beethoven Adelaïde. The latter, whose sections of Mozartean limpidity were more successfully projected and the Mozart, received a most effecting realization. The perfection and beauty of this artist's legato technique is truly a great achievement. Preceding Miss Maynor, the program began with Prokofieff's Classical Symphony, followed by Hindemith's Symphony, Mathis der Maler. This work, heard many times before, fails to take away, in its symphonic form, from the impression of Wagnerian instrumentation divorced from the vocal impulse. The typical Hindemithian device of swinging from one plane of sonority to its opposite in contrast, allowed the full glory of the superb brass section of the orchestra to come forth in all its might. Faure's Pelleas et Melisande Suite and the Bach Passacaglia in C minor in the Respighi arrangement concluded this concert. This pompous but still powerful version was set forth with all the sound, color and effectiveness of its orchestral dress. Hindemith, who was also one of the composition teachers at the Center, received an overwhelming ovation.

Final Concert

The ninth and concluding concert of the series on Sunday afternoon, brought forth a too classically delineated Haydn Symphony in G major, No. 88, a most excellent and lucid performance of the Sibelius Symphony No. 7 and a truly powerful and heroic interpretation of the Brahms Symphony No. 1. A no more fitting composition than this could have been chosen to bring the Festival to a close. Its grandeur and intensity, emerging with an evenness and consistency of tone which seemed miraculous, matched the warmth and frenzy of applause which greeted Dr. Koussevitzky.

© Bachrach

FREDERIC

DELZELL

YOUNG AMERICAN CONDUCTOR

Guest Conductor:
Boston Symphony Pops,
Symphony Hall, Boston, June 21, 1940

Address: 39 Hammond Street
Cambridge Mass.

Brilliant Era of Opera Closes with Gatti's Passing

(Continued from page 3)

Soon after his arrival in this country, he had encouraged American composition by offering a $10,000 prize for a native opera, won by Mona, by Horatio Parker, in 1912. In later years he had produced fourteen other American works.

Early in Naval Career

A member of an aristocratic family he was born in Udine, Feb. 3, 1869, and studied at the University of Ferrara. In his early life he turned from a career in the Italian navy, for which he had prepared at the Scuola Superiore Navale in Genoa, as a graduate in engineering. His father, who was chairman of the Ferrara Teatro Comunale, entered the Italian Parliament, and young Giulio succeeded him at 23. For five years he held this management post and achieved so much success that an offer came from an impoverished La Scala in 1898 to become its impresario. He put the budget into shape.

In the following decade he attained wide note for his work as head of Italy's leading opera house, his championing of Wagnerian operas (some of which were conducted by Toscanini) setting a precedent in that country. Among the artists at Milan whose importance he was said to have early recognized was Caruso, who was destined to be his most famous star at the Metropolitan.

Sought by Metropolitan

In 1908 the directors of the Metropolitan were seeking a successor to Heinrich Conried, whose health was failing. They consulted the lists of important men available and finally were persuaded to make Gatti-Casazza a generous offer. The latter is said not to have been especially impressed until Toscanini urged him to accept the post. He made a trip to America in the early spring and after returning to Italy for the summer, launched his regime (which for two seasons he shared with Andreas Dippel) with a brilliant Aida production. He was the first general manager hired by the Metropolitan, rather than given the task of organizing his own season. In 1910 Dippel left to direct the Philadelphia-Chicago Opera Company.

Coming to America with Gatti was Toscanini, who remained at the Metropolitan until 1915, during a particularly brilliant musical regime. The new manager was stern in his repression of too great individuality among the artists of the opera house, and his rule, though it always featured stars, was increasingly a benevolently paternal one. The Toscanini Metropolitan period ended, according to reports, with differences on artistic policy between the manager and conductor, though this has been denied. At any rate the two did not meet again until 1932 when Toscanini was in New York to conduct the Philharmonic. Their reunion was said to be one of deep emotion.

Hammerstein Worsted

During the years from 1908 to 1929, the prestige and financial resources of the company grew, despite several trying interludes such as the rivalry of Oscar Hammerstein's Manhattan Opera, which was ended in 1910 with the purchase by the Metropolitan of Hammerstein's rights to produce opera in New York for a large sum, and the World War interim, when German opera was banned.

Aided by Gatti's canny policy of consulting the public's taste and Otto Kahn's financial power, the Metropolitan thrived to the extent that a reserve of $1,500,000 was gradually piled up. After 1929 the lean years came, when this sum was gradually depleted, and then Mr. Gatti was forced to cut the salaries of his company and himself and finally the management had to appeal for funds to the public to "save the opera" in two successive years.

Americans Encouraged

Though he was at times accused of maintaining "an Italian opera house in America," and he did in fact produce quite a few mediocre scores from his native Italy, the annual "novelties" at the Metropolitan — not always discerningly chosen from a musical point of view — were fairly impartial as to nationality. They were usually splendidly staged, though not always ideally cast.

Stars who brightened the years of the fabled Gattian regime are too many to list, but especial esteem was won by Sembrich, Melba, Caruso, Scotti, Gadski, Amato, Destinn, Ober, Fremstad, Hempel, Alda, Chaliapin, Gigli, Jeritza, Galli-Curci, Bori, Easton, Rethberg, Pinza, De Luca, Martinelli, Matzenauer, Lily Pons, Melchior and Flagstad.

The American singer always had a fair show, some of the leading singers of this country during his regime including Fremstad, Eames, Nordica, Farrar, Gluck, Homer, Braslau, Ponselle, Werrenrath, Tibbett, Whitehill, Althouse, Witherspoon, Martin, Harrold, Crooks, Thomas, Jagel and others.

GIULIO GATTI-CASAZZA
in 1933, at the time when he issued an appeal asking members of the Metropolitan to cooperate in reducing expenses.

The world premieres of American operas staged by Mr. Gatti at the Metropolitan included the following works:

F. S. Converse, Pipe of Desire, 1910.
Horatio Parker, Mona, which won the $10,000 prize, 1912.
Walter Damrosch, Cyrano, 1913.
Victor Herbert, Madeleine, 1914.
Reginald De Koven, Canterbury Pilgrims, 1917.
Charles Wakefield Cadman, Shanewis, 1918.
Henry F. Gilbert, Dance in Place Congo (ballet), 1918.
Joseph C. Breil, The Legend, 1919.
John Adam Hugo, The Temple, 1919.
Henry Hadley, Cleopatra's Night, 1920.
John Alden Carpenter, Skyscrapers (ballet), 1926.
Deems Taylor, The King's Henchman, 1927.
Deems Taylor, Peter Ibbetson, 1931.
Louis Gruenberg, Emperor Jones, 1933.
Howard Hanson, Merry Mount, 1934.
John Laurence Seymour, In the Pasha's Garden, 1935.

Gatti-Casazza was twice married. His first wife was Frances Alda, who made her debut under his direction at La Scala. He brought her to the Metropolitan, and they were married in 1910. They were divorced in 1929, and a year later he married Rosina Galli, who was premiere danseuse at the Metropolitan for 18 years. After her marriage she retired as premiere danseuse, but remained as ballet mistress until 1935.

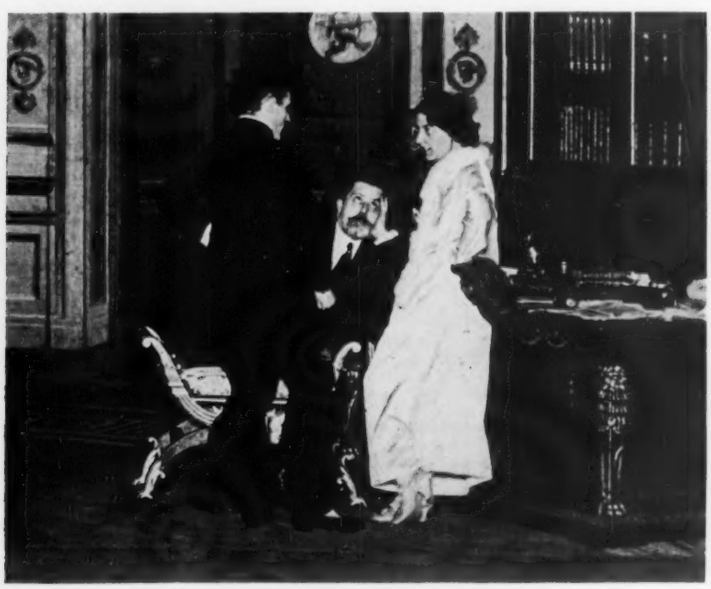
Gatti-Casazza won many honors among them the Legion of Honor, the Grand Cross of the Order of the Crown of Italy, the Order of St. Maurice and St. Lazarus and the Order of the White Lion of Czecho-Slovakia.

Hofmann to Make Long Tour in 54th U. S. Season

Josef Hofmann will begin his fifty-fourth season before the American public with a recital in Seattle, Oct. 10 and will then embark on one of his most extensive tours in recent years. The pianist will conclude his season with an appearance in San Francisco on April 22.

Dr. Hofmann will play five engagements in New York City alone. His first appearance will be Nov. 6 in Town Hall. This concert in the Town Hall Endowment Fund Series has been sold out for months. He opens the Golden Anniversary season of the Haarlem Philharmonic Society at the Waldorf Astoria ballroom on Nov. 14. Two appearances as soloist with the New York Philharmonic-Symphony Orchestra are announced for Feb. 6 and 7. Dr. Hofmann will give his second and last New York recital of the season on Saturday afternoon, March 8, in Carnegie Hall, but will play at the Academy of Music in Brooklyn on April 1.

His managers, the Metropolitan Musical Bureau, announce that during the season Dr. Hofmann will be soloist with the Chicago, Minneapolis, Indianapolis, Duluth and Bridgeport Symphony Orchestras. He will give many recitals in a tour that will include: Baltimore, Washington, Richmond, Bethlehem, Johnstown, Pa., Hartford, Brockton, Mass., Auburn, N. Y., Ottawa, Can., Milwaukee, Wis., Winnetka, Ill. and Missoula, Mont.



IN THE "GOLDEN AGE".
Gatti-Casazza, with Toscanini and Farrar, during a conference on the stage of the Metropolitan soon after his arrival in America. (Photo reproduced from Opera Cavalcade, published by Metropolitan Opera Guild, Inc.)

The Mannes Music School

David and Clara Mannes, Directors
Leopold Mannes, Associate Director

In addition to the regular Instrumental, Vocal and Theoretical Courses for professionals and amateurs the following are some of the special activities for the season 1940-41:

CONDUCTOR'S COURSE

This course, under the direction of **CARL BAMBERGER**, is being expanded by the addition of **LEON BARZIN** as guest teacher. There will be classroom work in stick technique, score reading, study of the literature, etc., and actual practice with an orchestra.

PRACTICAL VIOLIN COURSES FOR TEACHERS

SAMUEL GARDNER will give a course consisting of individual lessons and class demonstration lectures, training teachers to meet the requirements of the various standard grades of violin teaching. The basis of this work will be Mr. Gardner's books "A School of Violin Study Based on Harmonic Thinking."

This course can be offered for credit toward degrees elsewhere.

SPECIAL VOCAL COURSE

YVES TINAYRE offers a special course in which, besides a rigorous emphasis on his particular approach to the problems of voice production, he will devote great attention to the initiating of his pupils into the interpretation of little-known early vocal music, his knowledge of which is unique.

157 East 74th Street, New York **BUtterfield 8-0656**

Steinway Piano

Chicago Concerts Draw Throngs

(Continued from page 4)

Flagstad and McArthur Appear

Naturally enough the largest assemblage of the series was encountered when Kirsten Flagstad and Edwin McArthur appeared jointly in an all-Wagner program, and 225,000 followers of the great dramatic soprano shouted and whistled their approval with vehemence. Inspired by the frenetic applause, Mme. Flagstad rewarded them by singing gloriously. The famous vocalist had every reason to be pleased with her reception and the superb support given her by the Chicago Opera Orchestra, under the forceful baton of Mr. McArthur. The latter further demonstrated his mettle, directing a program of Wagnerian excerpts with understanding and authority.

It would be a sad oversight if we omitted from the celebrities that graced the stage of the shell the name of Maria Kurenko, who was heard in an all-Tchaikovsky program under the direction of Henry Weber. The noted soprano's fame as a Tchaikovsky interpreter attracted students *en masse* and all profited greatly, for she gave not only a lesson in singing but an authoritative interpretation of the Russian master's works.

Julius Huehn, counting legions of admirers here through his several appearances at the Civic Opera House, drew only a few hundred faithfuls due to a torrential rain that prevailed throughout the day and evening. The courageous ones who ventured out were elated to hear the young and handsome baritone in Wagnerian arias delivered with vocal opulence and clear diction. The Chicago Symphony Orchestra on this occasion was under the direction of Mr. Lange.

Thus far we have attended most of the 95 concerts played this summer but we cannot in justice to ourselves be called upon to review each one. There is a limit to physical endurance; also to the space given us.

Concerts in Other Parks

Concerts were also offered free of charge in outlying parks, including Lincoln, Garfield and Jackson, where local bands and orchestras performed on Sundays. Oscar W. Anderson and his band, furnishing several programs, were among the best liked. The contralto Freda Draper, and baritone Desault Kirk proved the most admired soloists.

Di Giorgio at Navy Pier

Fiore Di Giorgio, who left the musical field some years ago to found the Allegretto Candy Company, returned to the podium to conduct his own band in two concerts at the Municipal Pier under the auspices of the Hon. Edward J. Kelly, mayor of this city.

Walter League Holds Convention

During the International Lutheran Walter League convention, held at the Stevens Hotel, a concert was given by the choral union in the Auditorium Theatre, with William B. Heyne of St. Louis conducting 1,000 Northern Illinois voices with Waldemar Schroeder, baritone, soloist.

American Negro Spiritual Festival

Roland Hayes, tenor; Ann Brown, young soprano star of Porgy and Bess; Todd Duncan, baritone, who was costarred with her in the Gershwin opera, and Louise Burge, contralto, were the soloists at the American Negro Spiritual Festival held at Soldiers' Field for the benefit of European war relief work. A choir and two choruses composed of Chicago Negroes, sponsored and coached by Mrs. Joe Louis Barrows, wife of the heavyweight boxer, lifted their voices in Spirituals and other racial songs to the enjoyment of a large audience.

Chicagoland Music Festival

A throng estimated at 80,000 gathered in Soldiers' Field for the eleventh annual Chicagoland Music Festival and the many interesting features offered. Philip Maxwell, general director and master of ceremonies, did the best job of his career as promoter. Mrs. Edward MacDowell, widow of the great American composer, delivered a short address before the orchestra played her late husband's To a Wild Rose. John Charles Thomas returned for the third time as star soloist and won an ovation after his singing of the Largo al Factotum, God Bless America and Home on the Range. Community singing was led by Carl Craven, and a huge choral group under Edgar Nelson's direction sang excerpts from oratorios capably, with Mark Love as the principal assisting artist. Another highlight of the night was the presentation of the two winning vocalists in the Festival contest—Irma Cooper, soprano, and William B. Strong, tenor. A massed band was conducted by Oscar W. Anderson in popular marches as part of the entertainment on a lavish scale.

Old Instrument Festival Held in Utah

PROVO, UTAH.—An event of significance in the field of early music research took place at Provo in August, when the Second Annual Festival of Ancient Music by the American Society of Recorder Players was presented.

In this two-concert festival, the society presented works of composers prior to the close of the 17th century, using contemporaneous instruments. These included, in addition to stringed and woodwind instruments which still survive, the viola d'amore, lute, and recorder or "*flute à bec*," in the pitch levels of soprano, treble, tenor, descant, and bass.

The festival programs included one evening of works by Henry Purcell (1658-1695), and one devoted to compositions by Hottetair, Thomas Ford, Cooper, Henry VIII, and Vivaldi. A feature of this program was a Concerto Grosso for viola d'amore by Vivaldi.

DR. AND MRS. CHARLES A. SINK vacationing at Metis Beach, Province of Quebec. Dr. Sink, President of the University Musical Society of the University of Michigan, Ann Arbor, recently marked his 36th anniversary as impresario of the Choral Union concert series.

Members of the society, including students, alumni and instructors from Brigham Young University music department at Provo, are: J. J. Keeler, Louis W. Booth, Donald Olsen, Harold R. Laycock, Eloise M. Olsen, Owen Bingham, Juna Christiansen and Carol Bench.

O. R. S.

Tulsa Symphony Closes Its Season

TULSA, OKLA.—Five thousand devotees listened to the final concert of the 1940-Starlite series of the Tulsa Symphony Orchestra, conducted by Jerzy Bojanowski, with Mischa Levitzki as soloist. Mr. Bojanowski, who has endeared himself in our community, rose to new heights in his interpretation of Sibelius' Finlandia; Liadoff's orchestral legend, Kikimora, and more especially by his colorful and poetic reading of Debussy's Afternoon of a Faun. Delightful, too, was his presentation of the Polka and Fugue from Weinberger's Schwanda. Conductor and orchestra received the just approbation of an audience that further vented its enthusiasm on Levitzki after a brilliant performance of the Saint-Saëns G minor concerto.

D. D.

Omaha World-Herald Has New Music Editor

OMAHA, NEBR.—Martin W. Bush has been appointed to succeed August M. Borglum as music editor of the Omaha World-Herald. Mr. Borglum retired last June to make his home in Troy, N. Y. Mr. Bush was formerly music editor of the Bee-News, which was recently purchased by the World-Herald.

Mr. Bush is one of the best known of Omaha musicians. He won a scholarship at Fontainebleau, France, in 1927, when he received the Estey prize for highest rating in annual examinations given by the American Guild of Organists. He has been head of the music department at University of Omaha for several years, and is also organist and director of music at First Central Congregational church.

H. M. R.

Dancers Prepare for a New Season of Activity

(Continued from page 9)

After a tremendously successful nine-month tour of Australia, Col. de Basil now plans an early New York fall season. His company includes such familiar artists as Tamara Toumanova, Tatiana Riabouchinska, David Lichine, Serge Lifar, Paul Petroff, Roman Jasinsky, and many new artists. The repertory will include traditional ballets and works completely new to the United States. Among the revivals will be a ballet of Anna Pavlowa's, with the original choreography, music and decor, produced in memory of the great dancer.

With the South American tour of the Ballet Russe de Monte Carlo at an end, Mr. Hurok, greatly enthusiastic, returns to the States with the company. It was his first trip to South America, and the first ballet company South America had seen since Nijinsky's tour in 1917. After sixty-three performances in five cities, Mr. Hurok stated that the audiences of that country were comparable artistically and musically only to those of New York City, and those of pre-war Paris and London. The company returned diminished by one member—Nina Theilade, who met and married a Hollander in Montevideo.

Rieti Here to Compose Ballets

Vittorio Rieti, Italian ballet composer, has arrived in this country for his first visit and has been commissioned by the American Ballet Theatre to orchestrate several old scores of Cimarosa for a ballet. Mr. Rieti recently composed a cantata on a poem by Edward James which Massine and the Ballet Russe may also present this season in choreographic form.

Among his numerous scores, which include a one-act opera, Therese in the Woods, already produced in Venice, are two ballets, written for Diaghileff, The Ball and Barabau. Massine has presented the first-mentioned score here. Mr. Rieti has also written two piano concerti, much music for the stage, for the Paris Opera, and Opera Comique and arranged his ballet music in the form of orchestral suites which have been played by Mengelberg, Reiner and other conductors in this country and abroad. Mr. Rieti has appeared as soloist in one of his concertos with Goossens in London. He has been a resident of Paris for 15 years writing ballets and also for the theatre. He was composing a ballet, Hippolytes, for the Opera, when the war interrupted plans.

Just arrived, Mr. Rieti explained that for some time before the collapse of France, music there was on a "half-schedule." Musicians were called for special assignments at first. Advised at length to leave Paris, he went to Marseilles, where he spent a month, and then proceeded to Lisbon before coming here.

A student of Frugatta in piano at Milan, Mr. Rieti later studied orchestration with Respighi. He said that he has received much assistance from his friend and associate, Alfredo Casella. He expects to continue his composing in this country.

American Ballet School Reorganized

The reorganized School of the American Ballet, under the direction of Lincoln Kirstein, will offer three scholarships, to be rewarded as the result of a competition to be held Saturday, Oct. 5.

The competition, which will take place at the studios of the School, is open to citizens of the United States, Canada, Cuba or Mexico, between the ages of nine to sixteen. Applicants may register until Sept. 28, but pupils who have previously studied in the school are not eligible.

A new Advisory Committee for the School will also cooperate in the awarding of the scholarships. It includes Mrs. E. Gerry Chadwick of the Ballet Foundation, Mrs. Thomas Ewing, Jr. (Lucia Chase) of the Ballet Theatre, Mrs. Arne Ekstrom of the Ballet Guild, Mrs. Samuel Lewisohn, a trustee of Bennington College, Mrs. Joseph Urban, and Mrs. Dwight Deere Wiman.

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

OSCAR W. ANDERSON
CONDUCTOR
TRI-CITY SYMPHONY ORCHESTRA

CARA VERSON
Pianist.....“Musical Rebel”
Modern Repertory as Specialty
Booking 1940-1941
Mgt.: Bertha Ott. 1223 Kimball Bldg., Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-626 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

RUDOLPH GANZ
Booking 1940-41
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

Cleveland Adds Week of "Pop" Programs

Guest Conductors and Artists Bring Much Novelty to Series

CLEVELAND, O.—Popular acclaim of the Pop Concert series by the Cleveland Orchestra, under the leadership of its associate conductor, Rudolph Ringwall, induced the management and the Summer Music Society to add another week of concerts, making a total of five weeks and fifteen concerts in all.

Preceding the final week, Massimo Freccia was introduced to Cleveland. The Italian conductor chose to present serious symphonic fare on both evenings, including Beethoven's Fifth, the Third Leonore Overture, Richard Strauss' Don Juan, the Meistersinger Prelude, besides lighter music by Weber, Mendelssohn, Borodin, Rossini *et al.* Mr. Freccia displayed much vitality and energy in his conducting.

Leonard Warren, young Metropolitan Opera baritone, scored a distinct success with arias from Rigoletto and Rossini's Barber of Seville. He was applauded until he had exhausted his list of encores and repeated some of them.

Mr. Ringwall returned for the concluding four concerts, which brought near-capacity audiences and volleys of enthusiasm. Fray and Braggiotti appeared for a return engagement, having brought down the house four weeks before with their exceedingly clever performances; in their case history repeated itself. Hilda Burke, Metropolitan Opera soprano, was another feted soloist in Mimi's aria from the first act of La Boheme and One Fine Day from Madam Butterfly. Encores were cheerfully granted.

The final concert introduced Michael Bartlett, tenor, known for his work in motion pictures, who sang Cielo e Mar from La Gioconda and The Dream from Manon. Lighter numbers formed his encore series. He achieved an outstanding success with the large and appreciative audience.

R. H. W.

Cleveland Institute At Twenty-Year Mark

Observes Birthday by Moving to New Home—Recitals Planned

CLEVELAND, O.—Observing its twentieth anniversary this fall, the Cleveland Institute of Music will mark the event by moving into its new home at 3411 Euclid Ave. The term will open on Sept. 16.

The Institute, now of international reputation because of its high scholastic standing and the eminence of its faculty, has grown from a student body of seven pupils to one of 700. Beryl Rubinstein, noted pianist-composer, is director of the Institute and the faculty also includes Arthur Loesser, Josef Fuchs, Nevada Van der Veer, Herbert Elwell, Ward Lewis and Boris Goldovsky, all of whom are well known in the musical field.

To assist these faculty members several new appointees will start work with the beginning of the new term. They include Janet Myers and Phyllis Abrahams, in piano; Robert Swenson, cello; Elizabeth Stoeckler, voice; and Starling Cumberworth, in theory.

The Institute awards degrees of bachelor of music and master of music as well as the Artist Diploma. Scholarships for worthy students are given in all departments.

In addition to the weekly recitals by students and faculty members, the Institute presents lectures in comparative arts by specialists in their fields.

The student body has enrolled residents from all parts of the United States. They live in the Institute Dormitory at the New Amsterdam Hotel.

Otto Waldner to Resume Teaching for Season

Prof. Otto Waldner, after conducting a summer course in New York at the Conservatory of Musical Art and giving private lessons at his studios is resuming his activities for the fall and winter season. Among his pupils are several who will appear in concert and on the radio in the near future.

A native Viennese, Prof. Waldner appeared as a tenor in concert and in the theatres of Vienna and other European cities. He studied with Jan de Reszke and made his debut in Rigoletto at the Berlin Opera, singing the role of the Duke. In recognition of his work the Federal State of Austria awarded him the title of professor of music. He plans to make solo appearances in concert this season in addition to his teaching.

LOIS BANNERMAN,
harpist, at Yellowstone Park during her recent tour of the South and West.

Lois Bannerman to Resume Concert Touring Next Month

Now in Camden, Me., for study and practise, Lois Bannerman, American harpist, will resume her concertizing in October. Miss Bannerman has just concluded a tour of joint programs with Herman Ivarson, Norwegian bass-baritone, and his accompanist, William Kulkman. They were heard at the University of Omaha, Neb.; Nebraska State Teachers College, Chadron, Neb.; State Teachers College, Spearfish, S. D.; in a private concert at Sylvan Lake, S. D., in honor of Gutzon Borglum, the sculptor; at State Teachers College, Dickinson, N. D.; State Teachers College, Minot, N. D.; Utah State Agricultural College, Logan, Utah; Texas State College for Women, Denton, Tex.; and a return engagement at Southwestern Louisiana Institute, Lafayette, La., where Miss Bannerman appeared last year.

Ronald George Hand Weds

Ronald George Hand, son of John Hand, director of the New York Light Opera Guild, was married on Aug. 17 at Clifton, N. J., to Hertha Margaret Sandig, daughter of Mr. and Mrs. Carl George Sandig. The couple will reside at Palisade, N. J.

Toledo Museum Books Added Concert Series

"Unprecedented Demand" for Seats Causes Extension

TOLEDO, O.—Due to an unprecedented advance sale of seats for the Museum of Art Concert Series for 1940-41, the entire seating capacity of the peristyle has been sold out. The demand has been so persistent that a second series has now been arranged.

The season will open with the concert by the original Don Cossack Chorus, Serge Jaroff conducting, on Oct. 18, and Oct. 30 will bring the Philadelphia Orchestra under the leadership of Eugene Ormandy. The New York Philharmonic will appear on Nov. 20, John Barbirolli conducting. Dimitri Mitropoulos and the Minneapolis Symphony will be the attraction on Jan. 30, and on Feb. 26 the Cleveland Orchestra with Artur Rodzinski will appear.

The remaining events of the season are a piano recital by Vladimir Horowitz on Jan. 17, and a violin recital by Joseph Szigeti on Feb. 11.

For the second series the Minneapolis Symphony, the Cleveland Orchestra and Joseph Szigeti will stay over one night for a second concert. To this number has been added one on March 28 by Rose Bampton, Metropolitan soprano.

A. McL. T.

THUEL BURNHAM,
New York piano teacher, in the desert near Mexico. With Russel Wragg, co-director of the Burnham-Wragg School, Mr. Burnham toured this summer.

Milwaukee Concert Stirs Controversy

Spalding and Thomas Among Artists Heard With Local Orchestra in Park Series

MILWAUKEE, WIS.—Albert Spalding, violinist, appeared in one of the series of outdoor concerts sponsored by the Park Board commission, and stirred musical circles both by his superb performance and the controversy which the choice of his program numbers left behind.

Critics assailed choice of the Tchaikovsky concerto for an outdoor program; however, the audience of 20,000 gave Spalding an ovation, recalling him many times until he added two numbers, a Bach work and his own study in arpeggios. To judge by the applause, Spalding won his point. He scored a hit.

With him on the program was Diana Galen, Hollywood soprano, formerly in light opera and the music films. She disclosed a voice of decided charm, personality and interpretative insight.

John Charles Thomas, baritone, like Spalding, also gave a program, standard for the regular musical season, before 29,000 persons, and won a tremendous success.

Lanny Ross, tenor, and Florence George, soprano, gave a scintillant concert of favorite songs which have made them known to radio audiences.

The singers came to the park in overcoats, as did also a large part of the audience, which numbered 45,000, the temperature having shifted from 102 to 45. Emil Blatz, donator of the park shell, and Dr. Sigfrid Prager, director of the Federal Symphony Orchestra, shared in the generous plaudits of the occasion.

J. Mc.C

1867—Seventy-Fourth Year—1940

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

Member of the North Central Association of Colleges and Secondary Schools; Institutional member of the National Association of Schools of Music

A Professional school of music conferring accredited Bachelor and Master of Music Degrees with major in Piano, Voice, Violin, 'Cello, Organ, Orchestral Instruments, Musicology, or Composition.

Faculty of internationally and nationally famous artist teachers.

Student aid available to a number of deserving students.

FALL SEMESTER OPENS MONDAY, SEPTEMBER 9

Write now for Free Catalogue; Address the Registrar

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 EAST VAN BUREN STREET CHICAGO, ILLINOIS

MUSICAL COURIER

Review of the World's Music
60th Year

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....**Editor-in-Chief**
ALFRED HUMAN..... **Managing Editor**
RENE DEVRIES (Chicago)
IRVING SCHWERKÉ (Paris) } **Associate Editors**

CHICAGO AND MIDDLE WEST HEADQUARTERS — René Devries, in charge; JEANETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison, 6110.
HOLLYWOOD BUREAU: Richard Drake Saunders, West Coast Representative, 5617 Hollywood Blvd., Phone, Granite 3480.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

SUBSCRIPTIONS—Domestic $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.
American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.
Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.
Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK SEPTEMBER 1, 1940 No. 3018

A mystery of music-land, quite as baffling as the famous cases of vanished jurists or misplaced pearls, concerns the whereabouts of a score by the late Ernest Schelling. This composer had a special arrangement of his work, A Victory Ball, made for John Philip Sousa and his band. The latter played it more than 300 times on one of his last tours, in 1928. Four years later the score and, it is supposed, the parts, were returned to Mr. Schelling. However, it is not among his library of scores. Where it was subsequently loaned remains a mystery. Searchers for this lost material would welcome any aid that readers could give in locating it.

—o—

Gatti-Casazza: Last of an Operatic Line

A golden age in the history of opera production closes with the passing at the age of 71 in Ferrara, Italy, of Giulio Gatti-Casazza, for 27 years the general manager of the Metropolitan Opera.

The last and possibly most famous of the old school of operatic impresarios, during the ten years of his labors at La Scala and from 1908 to 1935 at the New York institution, made these the outstanding temples of opera of the day. Though a retiring and taciturn figure, Gatti-Casazza reigned sphinx-like at Broadway and Thirty-ninth Street, and his dignified absolutism made him a major power in the international world of opera.

"The theatre exists to be filled" was one of his favorite maxims, which he is said to have inherited from the aging Verdi early in his career. Acting on this tenet, he gauged his successes by the enthusiasm of the public, shaping his repertoire so as to include a majority of the popular favorites of all schools and an economical residue of novelties and revivals. His productions were lavish in great voices in the days when these abounded, and while not in any sense revolutionary or even modern in his staging, he believed in opulence of investiture. He possessed exceptional business acumen and, with the help of his directors, notably Otto H. Kahn, until the depression set in, swelled the reserve fund of the Metropolitan to something like $1,500,000.

The most successful manager of his day in opera, "Gatti," whose memory is held in affectionate esteem by many singers associated with him, was enterprising in discovery of new talents. It is impossible to list all the artists that he brought into prominence, from the lamented Caruso, whom he had engaged in Milan, and Chaliapin, to such American luminaries as Ponselle and Tibbett, and the more recent "discoveries," Pons and Flagstad. He may be credited, too, with having introduced Toscanini to America.

He numbered among his personal friends such composers as Debussy, from whom he had ordered an opera never completed, and Puccini, whose Girl of the Golden West and Triptych of one-act operas he gave world premieres. He also introduced Humperdinck's Königskinder, Giordano's Madame Sans-Gêne, and Granados' Goyescas. In addition he produced fifteen American works, including Parker's Mona, winner in a contest for which he instituted a prize of $10,000.

That Gatti's early successes did not survive the era of financial stringency beginning in 1929, that the Metropolitan season was shortened by ten weeks, and that, finally, the company twice had to appeal to the public for funds, were accidents of the times. He manfully strove to overcome these obstacles by reducing his budget and himself taking a cut in salary, as did his singers; thus the old standards were largely maintained, just as they were in the difficult period of the World War. That "all star" casts were then things of the past was owing to the scarcity of first rank singers.

A brilliant period of opera-giving, splendid in a visual and aural sense, Gatti's reign already seems somewhat legendary. The Metropolitan today is firmly grounded, and has achieved a new independence through its recent million dollar campaign, while the American singer has had even greater opportunities than in his period. Yet many of the older opera-goers will continue to look back to the quarter of a century in which he dominated the New York opera world with nostalgia for its passing.

The bust of Gatti in the Metropolitan lobby, no less than the achievements of that fabled period, will keep green in America the memory of a great diplomat and a shrewd entrepreneur of the operatic world.

—o—

Shielding the Gentle Larynx

In a world beset at present with so many major ills, it is perhaps inopportune to announce the arrival of a new minor one for musicians. Those not overcome by the onslaughts of wars, pestilences, depressions and changes in modern musical systems must now endure, in many cases, the more insidious if slower wearing-down action of the new air-conditioning systems.

Of course, this form of polite refrigeration may be said to be still in the formative stage, and already has accomplished many marvels. Undoubtedly in time it will be one of those indispensable things, like plumbing and central heating, without which civilized life in the urban centers will be considered impossible.

Nevertheless, those who have squirmed in railway cars with hermetically sealed windows in which the artificial temperatures were too high, or shivered in auditoria bathed in a tomblike chill, will understand how a sensitive throat might possibly be clouded by such drastic liberties with the ways of Nature.

As if to confirm the misgivings of certain ones, there comes a monograph by Dr. George W. Riley, osteopathic physician of New York City, which outlines some of the dangers especially as they concern the singer. This paper was read before the 44th Convention of the American Osteopathic Association. Says Dr. Riley in part:

> "There are many other groups of consumers, such as singers and other musicians, whose occupations force them to endure air-conditioning exposures in public halls, concert halls, and on Pullmans.
>
> "Now you, and I, and two singers, may contract colds from one and the same exposure. Ours may be much more severe colds than those of the singers, and yet you and I may be able to attend to our regular daily duties, whereas the singers might be completely incapacitated for filling their engagements. The public is most exacting. They pay for the best. They demand the best. The singer may be too hoarse to sing. A substitute is called in, and the unfortunate singer loses his emolument. This may mean some hundreds of dollars, or it may mean some thousands of dollars. For singers such exposures are costly affairs. Do you wonder the singer regards them as a menace?
>
> "I could quote from dozens of letters of singers, singing teachers, voice coaches, and artist managers, but the words of one manager will cover the whole problem. He says:
>
> "'Having under my management several concert and opera stars, I want to tell you that air-conditioning represents a real problem to me, in the direction of their tours.
>
> "'Possessing, as they do, highly sensitive throats, you can readily realize what danger these great artists constantly face, when their every appearance is subject to varying temperatures in opera houses, concert halls, trains, radio stations, and hotels. It is not easy for them to remain in full control of all of their powers under this physical strain.
>
> "'While singers, in general, have a high record for prompt fulfillment of their list of engagements each year, it is often necessary for us to postpone or to cancel an engagement due to air-conditioning and the sudden change of temperature under which the artist has been forced to sing or perform.
>
> "'Since concert singers bring great happiness to the public through the beauty of their voices and the magic of great music, it would be a godsend if this problem could be better solved scientifically in order to eliminate all risk or danger, and the consequent disappointment to the public when one of their idols is not able to appear.'"

Cartoon by Farlow

"Oh, that reminds me, I must have that mouse-hole in my kitchen closed up."

What can be done about the problem is not so clear. The writer of the brochure consulted heads of air-conditioning work in the engineering departments of more than fifty universities, and their testimony seemed to boil down to the fact that such systems, excellent in themselves, are sometimes faultily installed or more usually badly operated.

The two things most to be guarded against, they said, are the creation of draughts and the lowering of temperatures to an uncomfortable degree.

Artists might profitably shun such hyper-cold places, or when compelled to enter them, might avoid doing so when in an overheated condition. Putting on a coat would also obviate a chill. The manager of artists could aid by making personal inspection of halls and theatres before concerts, and on trains a conductor or porter can sometimes be extremely helpful in changing the air-conditioning gadgets, if his aid is tactfully enlisted.

Perhaps as scientific training in this engineering field advances, there will be much greater control of the situation.

VARIATIONS

By Leonard Liebling

The passing of Giulio-Gatti-Cassazza brings a real twinge of regret to many of us musical writers who knew him well, or thought we knew him well. He had a way of making each one of the critical fraternity feel on terms of preferred intimacy with him. He would send a message to A. that he desired to confer with him very, very confidentially. Often I saw A. sidle furtively out of Gatti's office at the Metropolitan, looking especially important, but without knowing that the same message had gone also to B., C., D., etc., including L. When my own turn came to see Gatti, he proceeded to consult me most seriously about the advisability of doing something that was already secretly settled. Sitting low in his chair, with his arms hooked in the armpits of his vest, his huge abdomen projecting over his knees, and his basilisk eyes gazing straight into mine, Gatti would nod his head approvingly at everything I said, and murmur "*Bueno, bueno.*" A real diplomat, the lamented Gatti, and a master at handling the press.

But he was much more than that. He knew the impresario business backstage and frontstage artistically, he managed his performing personnel adeptly, he understood finances thoroughly, and he gauged public taste with keen correctness. The best proof of his qualities was the fact that during his directorship the Metropolitan not only reached its greatest heights musically, but also built up a large money reserve that kept the institution safe until the long Depression finally worked its inescapable evil.

Brilliantly able, scrupulously honest, firm of will when he felt that he was right, Gatti must be looked upon as a truly great operatic impresario.

Was he modest? I don't know. I never heard him boast. He made no public speeches, no public appearances of any kind, kept free from all activities outside the Metropolitan, his newspaper interviews consisted only of his annual announcements regarding seasonal plans. Even when he was given that momentous farewell at the Metropolitan just after his resignation, he sat far in the rear of his box, heard the frenetic applause of the packed audience that got to its feet to do him honor, and finally made a short, stiff bow of acknowledgement only after he was pushed forward and practically forced to do it. That was the last seen of Gatti hereabouts by Metropolitan patrons. Shortly afterward he sailed for Europe.

Some of us suspected that he felt a deep sense of hurt because the Metropolitan directors accepted his resignation, but if that was so, he never gave a sign to verify it. Disciplarinian with himself as with others, he kept to the rules, played the game, and accepted the inevitable.

An unusual man in every way. I wonder now whether anyone ever knew him altogether.

✦ ✦ ✦

Somcone asks how the Musicians' Club of America (planning a home in Miami, Fla.) is getting on, and why no new publicity is being spread about it. I wrote to Bertha Foster, creator of the idea, and she replies that meetings are being held, charter revisions are going on, and every effort is being made in the drive for memberships, so that building and ground improvements may be started on the imposing acres of land donated for the project.

However, Miss Foster informs, while a large membership is already secured, it will have to be considerably increased in order to provide the necessary inaugural funds. At only $5 for annual dues, it would seem that the club ought to find no difficulty in getting an army of supporters. Membership includes the privilege, for nominal cost, of either vacationing at the contemplated spacious home, or living there permanently and enjoying the many advantages in the way of outdoor life, music rooms, library, privacy (in adjoining cottages) for practising, composing, ensemble playing, etc.

All income not necessary for property expenses, is to be used entirely for the support of members who have reached the age of seventy and are no longer able to earn and have no other financial means for existence.

On the Advisory Board are, among others, Bertha Baur, P. W. Dykema, Mildred Dilling, Jacques Gordon, Percy Grainger, Howard Hanson, Edwin Hughes, Jose Iturbi, Andre Kostelanetz, A. Walter Kramer, Josef Lhevinne, Mana-Zucca, Mrs. Vincent Ober, Reinald Werrenrath, Lily Pons, Carl Ruggles, etc. You will take no risk in sending your $5 and an application promptly to Miss Bertha Foster, care of University of Miami, Coral Gables, Fla.

I'm particularly interested in seeing the membership grow, for I sent my own $5 last year, and wish to be surrounded by the right kind of folk when I finally dodder on to Florida for the coda of my misspent life as a musical writer.

✦ ✦ ✦

Ed Sullivan, who conducts a consistently sparkling column for the Daily News (New York) took some well aimed pot shots recently at film pictures that deal with musical personages. One type, he remarks, is the hero who triumphs as a radio vocalist, "rushes into the studio at the crucial moment, sprints to the microphone and starts singing while a 40-piece band accompanies him. The bandleader never asks him what key he sings in, and never tells him about the ochestration of the song. Yet the hero sings it brilliantly, the band accompanies him flawlessly, and at the conclusion of the song the audience stands on its feet and screams approval."

"Another thing in musical movies," Sullivan continues, "is that whatever happens, happens on the opening night. If the star comes down with pleurisy, the pleurisy hits her on opening night so that the understudy can rush in and become a star. . . . Nothing apparently happens in the theatre except on Opening Night. . . . The fable of the understudy becoming an overnight star, which all scenario writers clutch so tenderly to their bosoms, never happens in real life. . . . A star is the product of years of build-up and exploitation and means something at the box office, so it follows that an understudy, not matter how good, would still be unacceptable to a manager because the understudy would not bring in a dime at the box office. . . . Suppose for instance that Lynn Fontanne were taken ill on an Opening Night. . . . An understudy stepped in and did a fine job of pinch-hitting. . . . Would you go to that show while the understudy was in the role, or would you wait for Miss Fontanne to return to the cast? The movies insist that you'd forget all about Miss Fontanne and pay your dough to see the understudy. . . . It ain't necessarily so."

The Sullivan satire could have gone further, with flings at the composer-hero who never writes anything less than a masterpiece that brings him fame, fortune, and the girl he loves, and whose process of creation embraces tearing his hair, rolling his eyes wildly, and acting generally as if he were afflicted with something between St. Vitus' dance and epilepsy. Then there is the old singing teacher oozing honeyed sweetness, who nearly always winds up as the conductor of the opera in which the heroine triumphs. (How many singing teachers know an oboe from a B flat trumpet?) Also the pianists and violinists whose hands are never seen while they are supposed to play, with the result that the audience at once suspects the presence of a "double" doing the music. Then, too, let not the hard-hearted impresario be forgotten whose prima donna lady friend intrigues villainously against the young thing destined to score a Patti triumph. All this, and more, can be chalked up to the discredit of directors and producers who continue to keep musical films in the infantile class.

The most plausible composer movie I have seen is the current Rhythm on the River, in which a Tin Pan Alley writer of popular songs acts the way one would expect a regular composer to behave and work. The actor who plays the hero in that picture is, of all persons, the crooning Bing Crosby.

✦ ✦ ✦

Another volume of Longmans Miniature Arrow Score Library has just appeared, being The Chamber Music of Haydn and Schubert, consisting of 38 works and selling complete for $3.

Of Haydn there are 27 quartets and a trio; of Schubert, 5 quartets, 2 trios, octet. Other chamber examples of those masters have been omitted, Editor Albert E. Wier explains, because they are rarely played or because phonograph records are not available.

In addition to the music (all provided with Wier's Arrow signals to make score reading easy) the well-printed book contains terse commentations, and listings of books about Haydn's and Schubert's chamber-music, and of phonograph records of their works.

✦ ✦ ✦

Maybe it's the nerve-wracking war, but at any rate, in a letter stamped "Opened by the Censor," I receive this from London:

". . . I'm sending you something actually overheard here a few evenings ago, when one ancient dame asked another, 'Does your daughter play Mozart?'; and the answer was, 'I believe she does, but I think she prefers Bridge.' The joke, of course, is that we have an English composer named Frank Bridge, as you probably know."

Yes, yes; and isn't there a card game too, by the same name?

✦ ✦ ✦

When and how does a musical performer reach the various stages of being well-known, noted, famous, renowned, celebrated, eminent, great, illustrious, and distinguished? I don't know; I'm only asking.

✦ ✦ ✦

At this writing, the New York World's Fair has not much longer to run, and I urge all out of town musical visitors who have not already done so, to be sure to see those places of interest in our city, that have to do with the tonal profession. As a guide, let me offer these suggestions in the way of worthwhile sights:

Carnegie Hall, where Barbirolli was expected to fail as Toscanini's successor, but didn't.

The home of Walter Damrosch, who invented symphony for children.

The Herald-Tribune building, which harbors Francis D. Perkins, the only New York music critic who carries a Boston bag to concerts and operas.

Town Hall, where established artists appear and debutants disappear.

The home of Paul Althouse, American, who shattered the old belief that our native tenors could not sing the heroic Wagner roles.

The Metropolitan Opera House, where some of the plain peepul will be sitting in the boxes next season.

The Times Building, where Olin Downes is the Jovian critic. . .. If you see a sturdily built man emerging, it will not be Olin unless he is whistling or humming a theme by Sibelius.

New Publications

Choral Works

MASTERS IN THE HALL is a musical play for men's chorus, the story by Allyn C. Sauer, opening in a Georgian English drawing-room of 1930 and then flashing back two centuries to permit a chorus of revelers to bring to life a truly old-fashioned Christmas. With most of the music composed and arranged by H. Alexander Matthews, and several arrangements by William S. Nagle, the score also contains some exquisite Old English songs, the entire work adding up to an achievement of real and lasting worth. Highly effective for concert or radio, the piano accompaniment may be supplemented by a small orchestra, parts for which are available. Time of performance, 1 hour and 15 minutes. An effective item in the score, suitable for any occasion, is a charming Choral Fantasy on Nursery Rhymes, with four-hand piano accompaniment. (Oliver Ditson Co.)

In writing THE SINGING FRIAR (Songs of the Greenwood) for tenor or light baritone, chorus and string orchestra, Christopher Le Fleming went back to Thomas Love Peacock's novel, Maid Marian, published in 1822. Shortly after its appearance, it was made into an operetta by Sir Henry Bishop. Le Fleming has taken five of the songs from the narrative and woven them into a choral work centering about Brothr Michael, the Singing Friar. Various musical modes are employed in the writing which moves about with an harmonic freedom that lends added interest to the work which runs 20 minutes. (J. & W. Chester, Ltd.)

SATB

Three very fine anthems, for concerted use throughout, are made available in THE LORD'S PRAYER, music by George Leroy Lindsay; THANKS BE TO THEE (Handel's lovely Dank sei dir, Herr), arranged by Charles Gilbert Spross; LIKE AN EXPERT BUILDER. This latter is an original work, also by Mr. Spross, the words coming from Corinthians, I. A sipirited, bold work, it is designed for anniversary exercises and similar special occasions. (The John Church Co.)

NO FLOWER SO FAIR, words by Giles Fletcher, music by Ada Twohy Kent, is an anthem, particularly appropriate for Christmas, with solos for soprano, alto and bass. A constantly recurring phrase for full choir is quite effective.

Walter Aschenbrenner's skillful arrangement of Orvill J. Borchers' Christmas carol, JOY, to be done *a cappella*, starts with a piano andante, continues *Presto* (*con spirito*) for six pages, and then closes with an abandoned fff climax of real power. All four parts are subdivided. (Carl Fischer, Inc.)

THE RADIANT MORN, an anthem with music by Garth Edmundson and words by Rev. Godfrey Thring, opens quietly with an effective short solo for bass, followed by a longer one for contralto. The rest of the work is devoted to the full choir, aside from a fleeting tenor solo of eight measures, and works up to a *fortissimo* climax with the sopranos on a top A. (J. Fischer & Bro.)

For Organ

TOCCATA POMPOSA, by Roland Diggle, frankly in the style of Widor's brilliant toccata, starts with the theme in the pedals, and accompanying staccato figure on the manual keyboards, this theme taken up by the right hand on the Great Organ. Comes a quiet Trio in the subdominant key, with canonic portions in both hands, then reverting to the opening, with a brilliant coda. (Galaxy Music Corp.)

Songs

TO A SKYLARK and O THE FIERCE DELIGHT, words by Shelley and Hamlin Garland, respectively, music by Albert Hay Malotte, are two ambitiously planned numbers of extended sort, the Shelley in pastorale vein, the other dramatic. Both for medium voice with piano. (G. Schirmer, Inc., New York.)

WHO KEEPS THE YEARS, music by Ernest Charles, words by Clarence Olmstead. A song of reminiscence, dramatic and touching. For low or high voice, with piano. (G. Schirmer, Inc.)

MY GARDEN, music by Powell Weaver, words by Thomas Edward Brown; an individual work, especially in its accompaniment; for high voice and piano. (C. Schirmer, Inc.)

Buffalo Philharmonic Ends Its Outdoor Series

BUFFALO, N. Y.—The Buffalo Philharmonic Orchestra, Franco Autori, conductor, has concluded its series of summer evening concerts at Beaver Island Park, at Grand Island on the Niagara River. Large audiences from Buffalo and its vicinity have attended. The series was presented by the Niagara Frontier Park Commission and the Buffalo Philharmonic Orchestra Society. L. H. M.

Cartoon by Farlow

"We are war-riors, war-riors bold!"

I See That

Doris Doe, Metropolitan Opera mezzo-soprano, on Labor Day will repeat three songs by Prof. E. B. Hill, still in manuscript and dedicated to her at the Francestown, N. H., Town Hall as a benefit for the Village Improvement Association. The songs will be sung at the request of the composer.

* * *

Dorothy D'Orn, Australian soprano, makes her New York debut on Sept. 26 in Carnegia Chamber Hall with Pauline Morgan at the piano. Miss D'Orn has appeared in opera in Italy, with the Australian D'Oyle Carte Opera Company and the J. C. W. Comic Opera Company as well as in concert and opera in Australia and New Zealand.

* * *

Dorothy Crawford, on her transcontinental tour, in her Original Character Sketches, appears on Oct. 28 at San Angelo (Tex.) College.

Miss Crawford's Original Character Sketches will be heard in Sheridan, Wyo., on Jan. 10. Miss Crawford, in her coast-to-coast tour, makes several appearances in that state in January.

* * *

Vivian Della Chiesa, soprano, has been reengaged for the La Rosa hour and will start her broadcasts on Nov. 19 over WOR.

* * *

Michael Bartlett, tenor, gave a concert on Sept. 1 in Woodstock, Conn.

* * *

Jovita Fuentes and Milne Charnley presented a program at the Masonic Club of Haverstraw, N. Y., Aug. 24.

* * *

During the German air raid on Aug. 26, American Ambassador Joseph P. Kennedy was one of the audience which attended a Wagnerian concert at Queen's Hall. Although an alarm sounded, the concert proceeded and Mr. Kennedy stayed in his seat.

* * *

Prior to the opening of the Metropolitan Opera season, Eleanor Steber, new soprano, will fulfill numerous concert engagements, one being on Oct. 8 at Lancaster, Penna.

* * *

Suzanne Sten, mezzo-soprano of the Chicago and San Francisco operas, makes her first Buffalo, N. Y., appearance on Jan. 28, under the auspices of the Chromatic Club.

* * *

John Brownlee, Australian baritone of the Metropolitan Opera, will make several appearances in New England this season among them one at Wellesley, Mass., on Nov. 22.

In his transcontinental tour this season, John Carter, Metropolitan Opera tenor, will visit San Antonio, Tex., on Oct. 29, being presented by the Tuesday Musical Club of that city. He also appears in a quartet, comprising Josephine Antoine, Anna Kaskas and Leonard Warren, all of the Metropolitan, on Nov. 4 in Oklahoma City.

* * *

Randolph Hokanson, pianist, will begin his transcontinental concert tour next October. His first dates are on the Pacific Coast, where he is spending the summer. On Oct. 9 he will give a recital in Victoria, B. C.

Lotte Lehmann, soprano of the Metropolitan, whose Santa Barbara home was destroyed in a recent forest fire, has taken a new villa there where she remains until Oct. 16 when she starts the new season with three performances of Der Rosenkavalier with the San Francisco Opera in that city and also in Los Angeles.

* * *

Josef Lhevinne, pianist, received the Mus.D. degree at commencement exercises on Aug. 25 at the University of Colorado in Boulder. Mr. Lhevinne gave a musical program in place of the usual commencement address.

* * *

New York apparently has such a strong hold on the affections and interest of Leon Carson that, after a flying trip to Kansas City, Mo., where he conferred with trustees of the Kansas City Conservatory of Music regarding the dual post of director and head of the vocal department, the New York vocal teacher has decided to remain here.

CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

June 16 to Sept. 29—Music Mountain, Falls Village, Conn., Gordon Musical Association Festival.
September 1-8—Yaddo Festival, Saratoga Springs, N. Y.
September 30 to October 5—Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.
November: International Society for Contemporary Music Festival, New York.

FOREIGN FESTIVALS

September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

COMING N. Y. RECITALS

Sept. 17—Leopold Stokowski and the All American Youth Orchestra, Carnegie Hall (E)
Sept. 26—Dorothy D'Orn, soprano, Carnegie Chamber Hall (E)
Sept. 27—Gilda Lois, monologist, Town Hall (E)
Sept. 28—Hanna Van Vollenhoven, pianist, Town Hall (A)
Sept. 29—John Feeney, tenor, Town Hall (E)
E—Evening; A—Afternoon

LILY PONS IN HONOLULU

after the conclusion of her recent joint tour with her husband, André Kostelanetz, conductor. Following their vacation there, the Metropolitan Opera coloratura starts her fall tour on Oct. 21 in the East. She appears this season with the Chicago Civic and San Francisco operas as well as the Metropolitan.

"Feeling" Vs. Technic in Opera As Discussed by Pinza

Technical knowledge of the theatre as well as a personal reaction to a role is necessary for a complete and satisfying delineation of it in grand opera, according to Ezio Pinza, principal Italian basso of the Metropolitan Opera Association.

Mr. Pinza, not so long ago, took time off from his first complete vacation in several years in order to make clear his understanding of characterization from the standpoint of the lyric stage.

"So many artists say that they 'feel' a role and with this are completely content," said this towering figure of a man who delights, in his free moments, in driving an automobile as far as it can go and who this summer added speed-boating to his accomplishments.

"But mere 'feeling' is not enough," he went on. "He must have this technical knowledge of the stage as for instance, suppose he is to attack a man and a chair gets in his way. Now he can knock it over, detour around it, or pick it up and cast it aside. But, in doing so, he must never let the attention of the audience move from him to the object. If he does, the whole purpose of that episode may be lost. Or, for example, take the Song of the Coat in La Boheme. That coat is a precious possession and Colline must show it in his handling of it. Mere details, but important to the reading of the part, the acting as well as the singing."

A Boris Episode

The interviewer also drew from this reticent artist (in the matter of speaking about himself) the story of another occasion which involved the Moussorgsky opera, Boris. Pinza sang Pimenn in Italy before he added the title role and, one day when this score was being rehearsed, objected to the manner in which the singer assigned to Schuisky's part had done an episode.

"I told him," he went on, "that I would have to change my interpretation of Boris unless he read his role differently. So many singers learn their part and not that part's relation to the other roles. Each is dependent upon the other and this inter-relation is what makes for the success of the whole opera."

EZIO PINZA

Make-up is another very important phase of a role, Pinza believes, and he told how, up to this summer, he always went to the Louvre in Paris and spent hours in the pastel room studying heads. Changes of facial expression may be made by mere alteration of pencilled lines, he pointed out. A bit of color here or there may determine the age of a character or betray his innate feelings.

Likes Classical Roles

Pinza admitted a preference for the Mozart scores in particular and the classical school in general. He went so far as to declare that he personally preferred modern operas that are based on the classical school and style. The basso pointed to Figaro and said that few people today are aware of the fact that this score had real social significance and was really the forerunner of the French Revolution, for in it Mozart was making fun of the aristocracy, showing the line of demarcation between the two castes yet in a way that would not immediately affront them. Always when he prepares a role he devotes much time to background reading of the times and customs of the period as well as the costuming.

Learning Damrosch's Cyrano

At the moment he is full of the title role in Damrosch's Cyrano, which he will sing in concert form this season with Barbirolli and the New York Philharmonic. He expects to study it with the composer and intends to ask Dr. Damrosch's permission to use extracts from it on his concert programs this season.

"I would like to sing that role at the Metropolitan in 1941 and also in Chicago and San Francisco," he said. "I like it especially and would be happy to act as well as sing it."

Future for Opera in English

Asked as to opera in English, Pinza said that it will come if the public wants it. However, he feels that mere translations of words would perhaps be disastrous to some of our traditional favorites because the musical phrases might not follow as the composer intended.

On his concert programs, however, he is including many songs in English, some by American composers.

Except for a concert in Puerto Rico, the basso spent the summer preparing Cyrano and with his new boat. In addition to his new Metropolitan season, his fifteenth this year, he will be heard with the San Francisco Opera in Don Giovanni, Boccanegra, Aida and Boheme, and with the Chicago Opera in Don Giovanni.

He will make a transcontinental tour, with some 35 engagements, many in the Southwest. He also appears with the Minneapolis and Philadelphia Orchestras as well as the New York Philharmonic.

"This year I toured America," he concluded, "and I found it beautiful, especially the desert in Arizona. But I did go through some sections pretty fast," and he smiled as he said it. H. A. S.

4,451 Listeners at Concert in Toronto

Jean Dickenson Sings With Philharmonic Orchestra

TORONTO.—Appearing as soloist on Aug. 15 at the Prom concert, Jean Dickenson, soprano, not only charmed the large audience in Varsity Arena, but literally "stopped the show." It was the diminutive diva's first appearance here and the 4,451 present gave her an ovation. Her program included Bishop's Lo, Here the Gentle Lark, with Harry Bradfield as flute associate; Saint-Saëns' Le Bonheur est Chose Léger, Dessauer's Ouvrez and the waltz from Gounod's Mireille. Comin' through the Rye had to be sung as an encore. Gwendolyn Williams was a capable pianistic associate.

Miss Dickenson's contribution with the orchestra was the Shadow Song from Meyerbeer's Dinorah, sung with notable artistic finesse.

Reginald Stewart again conducted the orchestra. The orchestral items, read with authority and understanding by this able leader, included W. F. Haehnel's allegro for strings, the local composer being present and acknowledging applause; the first Canadian performance of Sir Hamilton Harty's arrangement of a Handel introduction and rigaudon; the Euryanthe and Midsummer Night's Dream overtures; Rapee's arrangement of Kreisler's Tambourin Chinois and the poetically moving and richly orchestrated third symphony of Brahms. Elgar's Land of Hope and Glory was a popular encore.

N. M.

MARCELLE DENYA,
soprano, with Yves Tinayre, and her nephew Francois Coty, enjoying the beauty of the Canadian woods at the Seigniory Club, Quebec.

West Coast Teacher Begins New Season

Elizabeth Simpson Piano Studios Inaugurate Fall Semester

The Elizabeth Simpson Piano Studios of San Francisco and Berkeley opened for the fall term on Aug. 19. Besides coaching pianists and preparing them for public appearances, Miss Simpson is offering eight class courses this season for pianists and teachers covering musicianship, technic and normal preparation. The courses include sonata analysis, solfege and keyboard harmony; basic piano technic, pianistic interpretation, modern music, primary and intermediate normal methods and sonatinas for young people.

Coaching and artist pupils of Miss Simpson appearing this month in public performance are Doris Osborne, who will play on Sept. 14 at Treasure Island at the Mu Phi Epsilon concert; Mary Barbis, soloist on Sept. 13 at the Political Science Club of Berkeley; and Vera Woropaieff, who gives a recital at International House at the University of California.

Balogh's Divertimento Played by Two Orchestras

Ernö Balogh's Divertimento for Strings was heard over the radio in San Francisco on Aug. 29 under the direction of Mischel Piastro. Alfred Wallenstein conducted the work over WOR in June.

ACADEMY OF VOCAL ARTS
Complete Training in Voice, Operatic Acting, Languages, etc.
Tuition based on ability to pay.
1920 Spruce St., Philadelphia, Pa.

Fine Weather Aids Capital Concerts

Ganz and McArthur Among Baton Guests — Flagstad and Traubel Soloists

WASHINGTON, D. C.—Never before have the concerts by the National Symphony Orchestra at the Watergate been so blessed with favorable weather. Virtually every concert has been held as scheduled and, although on several occasions umbrellas have been raised for a few moments, the show has always gone on.

The first of the guest conductors was Frank Black, who was heard in two concerts. Dr. Black gave a delightful reading of the Overture to the Marriage of Figaro by Mozart and a spirited interpretation of the Dvorak Symphony No. 5, in E minor. Harvey Shapiro, cellist, selected the popular A Minor Concerto by Saint-Saëns for his contribution to the program. Mr. Shapiro displayed admirable taste and splendid technic. At the second concert another young soloist, Phillip Frank, violinist, received an extended ovation for his brilliant playing of the Lalo Symphonie Espagnole. It was a privilege to hear this talented violinist again (he was heard in the Tchaikovsky Concerto several seasons ago). Mr. Frank's brilliant technic, luscious tone, and vital temperament admirably suited the Lalo work.

Rudolph Ganz ably conducted a well-balanced symphonic program. Works of Saint-Saëns, Mendelssohn, Haydn, Respighi, Hadley, Tchaikovsky, Benet and Berlioz were heard.

Flagstad and Traubel Heard

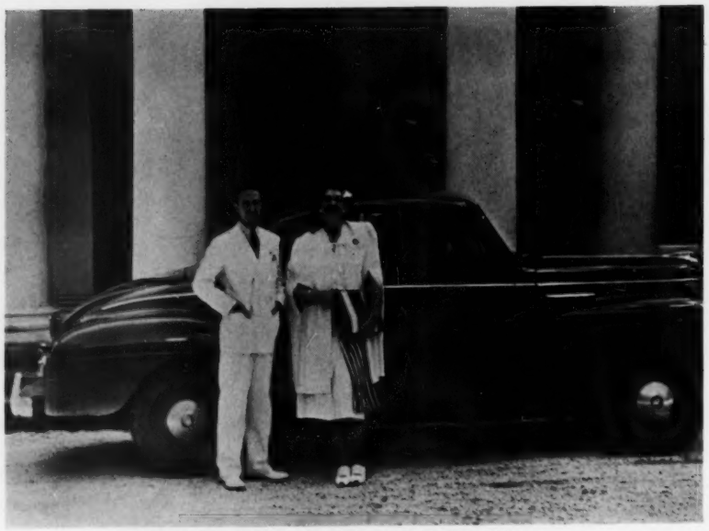
Every available seat was taken when Kirsten Flagstad was heard as soloist under the baton of Edwin McArthur. The program, an all-Wagnerian one, was superbly done from start to finish. Mme. Flagstad's singing of Brünnhilde's Immolation scene from Götterdämmerung left a never-to-be-forgotten memory.

Antonia Brico conducted the orchestra on Aug. 14, and repeated her success of several seasons past. She was extremely gracious to the audience and offered a number of encores that extended the program considerably.

Helen Traubel, soprano, created a sensation here when she was heard for the first time on Aug. 11 under the baton of Charles O'Connell. Miss Traubel possesses a magnificent voice of unusual volume and richness. She sang songs of Gluck, Beethoven, Harl McDonald, Burleigh, and O'Hara, and was ably assisted by the orchestra and at the piano by Mr. O'Connell. The latter chose orchestral works of Schubert, McDonald, Albeniz, and Wagner to exhibit his vital personality and musicianship.

Kurt Hetzel, director of the Washington Civic Orchestra, conducted the National Symphony on Aug. 18, and Betty Baum, pianist, appeared as soloist. Miss Baum gave the initial performance in Washington of the Arensky F Minor Concerto. The ambitious program also included the Brahms E Minor Symphony and works of Rossini, Bizet, and Wagner.

G. E.



ADELAIDE VAN WEY and ROBERT HILL

at the contralto's home, Silvermont, Brevard, N. C., where Miss Van Wey has been preparing programs for the season. Both she and Mr. Hill, her accompanist, have continued their research in American folk music. During the summer she appeared for the Red Cross in Brevard and also at Western Carolina Teachers College, Cullowhee, N. C.

Pietro Yon Writes Masses for Fall Premieres

Pietro Yon, organist and music director at St. Patrick's Cathedral, New York, spent the summer completing several new works. His Funeral Mass and Absolution, dedicated to his father, and arranged for three voices, has its premiere at the Cathedral on Sept. 4 at the anniversary mass for the late Cardinal Hayes. The mass, Pauper et Humilis, inscribed to Archbishop Spellman of New York, is for four mixed voices. Other new works include a Te Deum, for mixed choir, inscribed to Pope Pius, Missa Eucharistica, for quartet, inscribed to Archbishop Murray; De Profundis, a Pater Noster, and three songs.

Abravanel Broadcasts Programs

Maurice Abravanel, former conductor of the Metropolitan, Paris and Berlin Grand Operas, was heard on the radio conducting the Montreal Symphony Orchestra on Aug. 22 and from Chicago on Aug. 25 directing the MBS Symphonic Hour. In November Mr. Abravanel will begin a six-week engagement as conductor of the Chicago Opera Company, directing French and Italian operas including Carmen, L'Heure Espagnole, in English and the Jewels of the Madonna.

Mu Phi Epsilon Musicales Given at World's Fair

Weekly Friday afternoon musicales offered under the auspices of Tau Alpha chapter of Mu Phi Epsilon at the New York World's Fair have recently presented the Symphony Trio (Zella Gentry, soprano, Eleanor Berger, mezzo-soprano, and Beatrice MacCue, contralto, with Louise Haydon as accompanist), and also Elizabeth Ball, pianist and Audrey Augenti, soprano.

Grainger Conducts Own Works at Camp

Also Appears as Piano Soloist in Program at Saugerties, N. Y.

SAUGERTIES, N. Y.—Percy Grainger, composer, pianist and conductor, and Henry Cowell, composer-pianist, participated in a program of their works at the summer camp here of the Ernest Williams School of Music on Aug. 17. The orchestra and band of the school presented the numbers which were for both media. Mr. Grainger, who conducted, gave a prefatory talk before each group. First time performances were given of his Rustic Dance, Dreamery, English Waltz and Early One Morning while his Immovable Do, conducted by Dr. Williams, had its first offering as an orchestral piece. Mr. Grainger also was piano soloist in two of his pieces for piano and band, The Merry King and The Gum-suckers March. Marjorie Lawrence, Metropolitan Opera soprano, will include Early One Morning on her programs this season. Cecile Jacobson was soloist in its performance here.

Mr. Cowell's works included two movements from his Celtic Suite, and the first part of his Ancient Desert Drone, in its first hearing. He also presented a group of piano solos, and led the band in his Cacoine and Hornpipe.

Mr. Grainger arranged the 50 players in the band and the orchestra side by side so that there would be no necessity for their changing places. This year the camp had an enrollment of 90, both boys and girls.

In addition to Dr. Williams, who was former cornet soloist with Victor Herbert, Stokowski, Gabrilowitsch and other conductors, the faculty this year included Georges Barrere, Carl Tollefsen and members of the New York Philharmonic-Symphony and the Philadelphia orchestras.

H. D.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Arthur LOESSER

Beryl RUBINSTEIN *Solo and Duo-Pianists*

Marianne KNEISEL *String Quartet*

Mildred HUNT *Flutist*
Marsyas Trio *Flute-Clarinet and Bassoon*

Joyce Barthelson *Conductor* New York Symphonetta

Dorothy BAKER *Soprano*

Myron TAYLOR *Tenor*

Frances HALL
Rudolph GRUEN *Duo-Pianists*

Ana DRITTELL *Cellist*

Biggerstaff-Vollmer *Dancers*

CONCERT MANAGEMENT VERA BULL HULL *101 West 55th St., New York City*

SEVERAL OF THE STUDENTS AND FACULTY AT THE ACADEMY OF VOCAL ARTS, Philadelphia, during the recent summer session, pause to pose for the cameraman. Left to right, standing: Dr. Edgar Milton Cooke, dean; Henry Faust, Jane Foltz, Lauretta Carver, James Pease, Anne Simon, Desire Defrere, stage director; Helen Pfuelb, Vernon Hammond, conductor; Vito Bassi and Robert Davis. Seated, left to right: Basil Cozanites, Harriet Gyllenhaal, Doris Blake, John Harrold, Charles Schneeloch and Oscar Eiermann.

Seattle Prepares Musical Season As Summer Concert Period Closes

Symphony Orchestra and Concert Courses to Bring Noted Artists—State Teachers Meet at Everett

SEATTLE, WASH.—The Ladies Musical Club has announced that its annual winter artist course will include appearances by Albert Spalding, Ezio Pinza, Dorothy Maynor and Artur Rubinstein. The fifth attraction is yet to be announced.

Cecilia Augsperger Schultz has announced her Greater Artist Series, which will include the following, in addition to a week's appearance of the San Francisco Opera Company; Josef Hofmann, John Charles Thomas, Richard Crooks, Helen Traubel, Jascha Heifetz and Bidu Sayao.

The fall and winter season of rehearsals of the Seattle Civic Opera Company, under the baton of Paul Engberg, has already commenced. Il Trovatore and Eugen Onegin are the operas to be added this season.

Symphony Orchestra Plans

With the return of Nikolai Sokoloff in October, the concerts of the Seattle Symphony Orchestra will get under way. Dr. Sokoloff has chosen interesting programs of wide variety, and has the assistance of a number of soloists. Lauritz Melchior and Lotte Lehmann will appear jointly in Wagnerian numbers. Alexander Kipnis, basso; Maurice Eisenberg, cellist; Dalies Frantz, pianist; and the Ballet Russe de Monte Carlo are scheduled for appearances. The University of Washington Male Chorus, under Charles W. Lawrence, will assist in selections from Boris Godounoff.

Announced for the fall and winter concert series by the Associated Women Students of the University of Washington are: Paul Robeson, Lawrence Tibbet, Zino Francescatti and Vladimir Horowitz.

Jussi Bjoerling, tenor, will appear locally in concert, Oct. 26. This will mark the third successive annual appearance of this popular singer.

Schools' Schedules

Seattle Pacific College has announced the appointment of Francis E. Barnard as head of the piano department. Mr. Barnard has been a member of the faculty for the past two seasons.

The opening of the Cornish School fall and winter term has brought the announcement that Ernst E. Gebert will have charge of the orchestra and opera classes. No other additions have been made to the faculty, which will continue as of last year.

The Seattle Music Teachers Association is, for the second year, announcing a series of student recitals. All participants are judged on a competitive basis, and must be students or a member of the organization.

Opera Series

The Lyric Theatre Opera Series, directed by Ernst Gebert, will present Der Fledermaus by Johann Strauss and The Magic Flute by Mozart, twice weekly from Oct. 1 to Dec. 31. From then the Strauss Gipsy Baron will alternate with Donizetti's Don Pasquale until March, when a series of presentations of Verdi's La Traviata will bring the season to a conclusion. All these operas are sung in English, and the orchestra is composed entirely of first chair-men of the Seattle Symphony. This extended season is a result of the success of last year's presentations.

University Programs

Musical activities of the past summer have been very largely confined to the presentations of the music department of the University of Washington. Beside the many usual student programs, the department presented a series of artist concerts on Thursday evenings. The San Francisco String Quartet was one of the major attractions, featuring Brahms, Mozart and Hindemith, while Gunnar Johansen, pianist, was heard in a splendid piano program. Local artists presented included Francis J. Armstrong, violinist, with Helen Louise Oles, pianist, who drew a capacity audience; and Walter A. Eichinger, organist, and member of the faculty.

One of the outstanding programs was that in which the members of the Annual High School Institute were heard in an orchestra, band and choral concert. This Institute, organized by George Kirchner, has grown to such proportions in the past six years that it now numbers participants from Washington, Alaska, Oregon, North Dakota and Idaho. A chorus of 80, under Carl Pitzer; an orchestra of 110 under Mr. Kirchner, and a band of 111 under Walter Welke, are evidence of the large enrollment.

A talented young Japanese pianist, Mary Amano, pupil of Silvio Risegari, was heard during the summer at the Women's Century Club Theatre.

Of interest especially to student pianists was the National Piano Playing Tournament, in which some 226 piano students were heard, and given ratings. Carl Berrgren of Minneapolis was the judge. Such a tournament is stimulating, as shown by the fact that more than twice the number have indicated their intention of participating next season.

State Teachers Convene

The State Music Teachers Convention, held this summer in Everett, Wash., drew a goodly number of Seattle musicians. William O'Toole, of New York, led the piano forums; Nicholas Goldschmidt of San Francisco conducted the vocal forums, and Lotta Van Buren of Washington, the string forums. Talks by Ira Dilworth of the Canadian Broadcasting Corporation, Vancouver, B. C., and by Hazel Kinscella of the University of Nebraska were outstanding features. Two concerts which attracted attention were given by Washington musicians—Earl Robinson's Ballad for Americans under the direction of Charles W. Lawrence (August Werner, narrator), and The Barber of Seville by Rossini, under the fine direction of Ernst Gebert.

Nicholas Goldschmidt was also heard in a delightful "self-accompanied song recital" of German Lieder, in the Seattle studios of Maude Conley Hopper.

J. H.

Berkleys Conclude Summer Course and Concerts in Maine

Harold and Marion Berkley, violin and piano sonata duo, have concluded their annual summer course at Harrison, Me., which this year was attended by two dozen students from six states. Mr. Berkley, violin teacher at the Juilliard School and head of the department at the Hartford School of Music, had William Khoury, of Torrington, Conn., as his assistant. Mrs. Berkley included classes in accompanying on her schedule.

Chamber music was an important part of the Berkley courses at Harrison, and for rehearsals and concert performances they had Werner Landshoff, cellist, with them. With the Berkleys, Mr. Landshoff formed a trio which was frequently heard in summer benefit concerts in and near Harrison, such as the program for the Bridgton Academy Fund and the Harrison Studio Association.

On Aug. 9 a student recital was given including violin and piano solos, a Haydn quartet, a movement from Dvorak's Terzetta and the first movement of the Schumann piano quartet. On Aug. 14, Mr. and Mrs. Berkley, assisted by Georgia Thomas, artist-pupil of Marie Sundelius, were heard in recital.

THE VIRGINIA COY THEORY SCHOOL
Studio 622, Steinway Hall 113 West 57th St., New York
This School is planned to meet the needs of music students of private teachers who find it impracticable to provide the essential theoretical background.

(Continued from inside front cover)

MARGARET SPEAKS
SOPRANO
Management: NBC ARTISTS SERVICE
RCA Building, New York City

TOSSY SPIVAKOVSKY
VIOLINIST
Management: Annie Friedberg
250 W. 57th St., New York City

EVELYN SPRAGER
ARTISTS' REPRESENTATIVE
401 South Westgate Avenue
West Los Angeles, Calif.

ELEANOR STEBER
SOPRANO
Management: Haensel & Jones
113 West 57th Street, New York

STEELE—CLOVIS
Soprano—JOINT RECITALISTS—Tenor
Mgt. Albert Morini, 119 W. 57th St., N. Y. C.
252 Faubourg St. Honoré, Paris

SUZANNE STEN
MEZZO SOPRANO
Management: Haensel & Jones
113 West 57th Street, New York

Reginald Stewart
PIANIST-CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

SZIGETI
Concert Management Arthur Judson, Inc.
113 West 57th St. New York

JEAN TENNYSON
SOPRANO
Management: Charles L. Wagner, Inc.
511 Fifth Ave., New York City

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

ALICE TULLY
DRAMATIC SOPRANO
Management: PAUL H. STOES,
119 West 57th St., New York City

VIROVAI
NEW VIOLIN SENSATION
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

JEAN WATSON
CONTRALTO
Personal Representative: Josephine Vila, Inc.
119 West 57th St., New York City

FLORENCE WESSELL
VOCAL STUDIOS
50 East 77th St., New York. Phone BU. 8-4381

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
43 West 23rd St., New York City

ELIZABETH WYSOR
CONTRALTO
Management: Haensel & Jones
113 West 57th Street, New York

PUBLICITY
B. MARSHALL FISCHER
595 Madison Avenue, New York City
Plaza 8-2400

AGMA Wins First Decision In Court Battle With AFM

(Continued from page 3)

The plaintiffs argued that their work as soloists was entirely different from that of members of the federation, which is made up of members of bands and orchestras, and that they should be permitted to remain in the union of their own choosing, which was organized to deal with the problems peculiar to their type of work.

The court order restrained any interference whatever or any attempt to interfere with the work of the plaintiffs or other members of the American Guild of Musical Artists, or with the booking of contracts by the plaintiffs or by their guild.

Clashes in Court

During argument of the case, Justice Pecora expressed surprise that such broad powers had been vested in Mr. Petrillo as head of the A. F. of M., including the right to annul or set aside portions of the union constitution when it was deemed "necessary." Mr. Friedman replied that, though the provision had been in the constitution for forty years, so far as he knew "it had never been invoked."

When Mr. Cohn, attorney for the defendants, alluded to the published declaration by Mr. Petrillo that "there was no difference between Heifetz and a fiddler in a tavern, as both were musicians," the Justice remarked: "Is that another way of saying there is no difference between Leonardo Da Vinci and a house painter?"

Mr. Tibbett, in subsequent statements, said that nothing less was at stake than the "freedom of music." His recent choice as president of the American Federation of Radio Artists allies that organization to AGMA in its fight against "dictatorial control" of the musical profession.

Grace Moore to Tour

Grace Moore will go to Havana this month for two appearances in grand opera, as Manon on Sept. 28 and as Mimi in La Boheme on Oct. 1, in the Nacional Theatre. The soprano returns to open her fall concert tour on Oct. 10 in Utica, N. Y., also giving recitals in Washington, Nashville, Mobile, Peoria, Terre Haute, Grand Rapids, Detroit, Des Moines, Davenport, Milwaukee, Minneapolis and Winnipeg. Late in November she makes her debut as Fiora in L'Amore dei Tre Re at the Chicago Opera with the composer, Italo Montemezzi, conducting the performance.

Mrs. Goossens Has Daughter

CINCINNATI.—Conductor of the Cincinnati Symphony Orchestra Eugene and Mrs. Goossens are receiving felicitations on the birth on Aug. 16 of a daughter at Biddeford Hospital, Maine. Mr. and Mrs. Goossens and their daughter Sidonie have been spending the summer at Biddeford Pool, Me.

Alviene School Class Gives Operatic Excerpts

The opera class of the Alviene Master School of the Theatre, New York, on July 30 and Aug. 1 presented excerpts from several operas under the direction of Peter Paul Fuchs. Mildred Stroehmann, soprano, Dorothea Epp, soprano, and William Rykshynsky, baritone, presented three numbers from Mozart's Marriage of Figaro; Miss Stroehmann was heard in an aria from Verdi's La Forza; George Ingrassi, baritone, and Mr. Rykshynsky presented a duet from Verdi's Rigoletto; Miss Stroehmann and Mr. Ingrassi were heard in the second act duet from the same composer's Traviata.

Large and cordial audiences applauded the artists and young conductor for the results of his coaching, staging, designing, accompanying and general production.

R. R. F.

Brosa and Bilotti to Present Joint Programs

Antonio Brosa, Spanish violinist, who made his debut last season with the New York Philharmonic - Symphony Society, and Anton Bilotti, American pianist, will be heard in joint recitals this season. They have appeared in sonata lists by classical and contemporary composers in both England and France. Their repertoire will include several works by contemporary American composers.

Samuel Margolis Artist Engaged

Piero Maria Zennaro has recently been engaged by La Scala to sing leading baritone roles. He has been a student of Dr. Samuel Margolis of New York City for several years, receiving his entire education in this country.

Marjorie Robb, also a Margolis artist, has recently been added to the Arthur Judson list of concert artists. Merrill Miller, baritone, was heard in the auditions on the air for the Metropolitan Opera.

Photo by Blackstone Studio

LOUIS BACHNER,

teacher of voice, has returned from the Pocono Mountains and reopened his studios at the Hotel Ansonia for the fall and winter season.

HELEN VAN LOON, COLUMBINE

in Wolf-Ferrari's opera The Inquisitive Women (Le Donne Curiose) with the Chautauqua Opera Association. Miss Van Loon also appeared in The Bartered Bride, Carmen, and a performance of Liza Lehmann's song cycle, in a Persian Garden, given for the Chautauqua Chamber Music Society.

New Lake George Symphony Led by William Hacker

LAKE GEORGE, N. Y.—The newly organized summer Symphony on Lake George, under the direction of William Hacker, made its bow on Sept. 1 in Bolton Central School. Mr. Hacker, who organized the Albany Philharmonic Orchestra five years ago and led it for two seasons, has been guest conductor of the Havana Philharmonic and conducted his own orchestra in Mexico City. During the last three seasons he has concertized as a pianist in the South, Middle West and New England states.

The program for the first concert of the local ensemble included Henry Holden Huss' Allegretto for Strings, written some years ago at the request of Eugene Ysaye. Mr. Huss is a summer resident here. Mozart's Eine Kleine Nachtmusik, Wagner's Siegfried Idyll and Schubert's Unfinished Symphony were also on the program.

M. N.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Alion, Helen	Konetzni, Anny
Askenasy, Lola	Krull, Richard
Benelli, Sandro	LePray, Yvette
Benner, Tord	Lenci, Estella
Benni, Della	Ligotti, Erminia
Ceh, Frances	Lorenz, Max
Clausi, Enrico	Mason, Marcella
Concia di, E.	Merkel, Sonya
Cooper, Nell	Myriald, Marguerite
Corado, Alexander	Osberg, Frederick C.
Dalmy, Greta	Papania, Edward
Darling, John Garret	Pavlowsky, Jascha
De Gregorio, Franco	Pellitier, Pierre
De Loor, Gustave	Radamsky, Sergei
Didur, Olga	Rudley, Marian
Didur, Adamo	Savina, Anna
Drummond, Hortense	Shapiro, Julia
Du Bois, Eugene	Smith, Walter D.
Fabrizi, Maestro Gernia	Santelli, Lita
Feibish, Borris	Schneider, Annetta
Frankel, Joseph	Shotwell, Marie
Franken, Mirian	Sjoland, Gatti
Gerpoul, Arco	Sommovigo, Oddone
Hansen, Harold	Staffardi, Gualtiero
Harris, Richmond	Still, Dorothy
Harrison, Mary	Taizline, Eugene
Herlinger Ruzena	Taylor, William B.
Joel, Gerald	Trabilsee, Tofi
Johnson, Kay	Viviani, Gaetano
Kemp, Clifford	Van Rhyn, Rene
Kirk, Beverly	Von Weber, Roland
Kiszely, Itza	Xirelli, Tito
Kolitsch, Vlado	Zeikel, David

CHARLOTTE
SYMONS
Suite 703 119 West 57th Street New York City

Harold and Marion BERKLEY
DUOS FOR VIOLIN AND PIANO
Mgt.: Guild for Musicians, 113 W. 57th St., New York

HELEN CHASE
VOICE
CONCERT—RADIO—OPERA
Teacher of MARGARET SPEAKS and Other Distinguished Artists
316 W. 24th St., N. Y.
TR. 7-9192—EN. 2-5644

ALBERT STOESSEL
COMPOSER-CONDUCTOR
Concert Management Arthur Judson, Inc., 113 West 57th Street, New York
Division: Columbia Concerts Corporation of Columbia Broadcasting System

ROSATI
ONLY teacher of Beniamino GIGLI
Also Teacher of Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, Triggiani.
205 W. 57th St., N. Y. C. Tel. COlumbus 5-0393

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

MYRA HESS

PIANIST
Exclusive Management: ANNIE FRIEDBERG
250 West 57th St., New York
Steinway Piano

SINGING THRO' THE YEAR
A Book for Children to Sing and Play
Words and Music by IRENE ACKERMAN
Suite 701, 119 W. 57th St., N. Y. C. TO. 2-0764

Prof. OTTO WALDNER
TEACHER OF VOICE—COACH
Formerly Vienna Conservatory
Steinway Studios, 113 W. 57th St., N. Y., RI-9-2906

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N. Y. C.

GARI SHELTON
PIANIST
Mgt.: BERNARD R. LABERGE
2 West 46th St. New York

ISH-TI-OPI
Indian Baritone
NEXT N. Y. RECITAL at Town Hall, Sat. Eve., October 26, under the Management of Haensel & Jones, 113 West 57th St., N. Y. C.

MICHAEL BARTLETT
TENOR
CONCERT — OPERA — RADIO — SCREEN
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York City

ISO BRISELLI
"Young Violinist Among the Elect"
Management: PAUL H. STOES, INC.
119 West 57th Street, New York

CAPE COD INSTITUTE OF MUSIC
Cape Cod East Brewster, Massachusetts
Voice—Instruments—Languages—Ballet—Drama—Art
MME. MARTHA ATWOOD BAKER
175 Riverside Drive, N. Y. C. SChuyler 4-2467

STEFAN SOPKIN
NBC VIOLINIST
Studio: 225 Central Park W., N. Y. TR. 7-4100

THEODORE PASHKUS

Only Teacher of
OSSY RENARDY
67 Riverside Dr., N. Y. C.
TRafalgar 7-9553

JEAN DICKENSON
COLORATURA SOPRANO
NBC ARTISTS SERVICE
RCA Building, Radio City, New York

ALDEN EDKINS
BASS—BARITONE
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt. NBC Artists Service, RCA Bldg., N. Y.

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

ARTURO **VILA** voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

ORLANDO BARERA
VIOLINIST
Personal Address: 36 East 69th St., New York

VIOLA PHILO
SOPRANO
Suite 705, 119 West 57th Street
New York City

JOHN HERRICK
BARITONE Personal Representative:
B. Mary Pingle, Carnegie Hall, N. Y. C.

DOROTHY
ORTON
SOPRANO
Mgt. Albert Morini
119 W. 57 St., N. Y. C.
252 Faubourg St. Honoré
Paris, France

Heard in the Studios

Cesare Sturani

Following two weeks' vacation, Cesare Sturani will return to New York and reopen his vocal studios at the Hotel Ansonia after Labor Day. During the summer the various artist-pupils of the Sturani studios have been active in opera, concert and radio. Jean Dickenson, NBC radio artist, was soloist recently with the Milwaukee Symphony Orchestra, and Aug. 15 she sang in Toronto with the Toronto Philharmonic. Lanny Ross continues his activities on the WABC programs, singing five times a week. One of his summer engagements was as soloist with the Milwaukee Symphony.

CESARE STURANI

Guilio Gari was heard in Cincinnati in two performances of Barber of Seville. Ronzo Chiappa sang Canio in Pagliacci at the Brooklyn Academy of Music on Aug. 24. Gloria D'Angelo has returned to New York from Italy, where she appeared in Andrea Chenier and Cavalleria Rusticana. Cathleen Magnus has been programmed several times recently over Station WHN.

Ish-Ti-Opi, Indian baritone, gives another Town Hall, New York, recital on Oct. 26. Charina Robles, 18, Puerto Rican soprano, made her radio debut recently singing over WABC on the same program with Lanny Ross. She also was heard recently in recital in San Juan, Puerto Rico.

Edward Bredshall

Pianists from the studios of Edward Bredshall, Detroit pianist and teacher, were heard in the Art Institute, Detroit, in an entire program of concerti. Taking part were, Marie Joy Sanger, Halya Cymbalist, Stanley Lock, Helen Cook, Dorothy Kemp Roosevelt, and Loraine MacDonald. They were heard in concerti of Bach, Mozart, Rachmaninoff, Saint-Saëns and Gershwin. Miss MacDonald also played the Gershwin Concerto in F with the Michigan Symphony, Valter Poole directing, at a concert at the Grosse Pointe High School on Aug. 6.

John W. Nichols

Richard Milburn, Middletown, N. Y., tenor, is the featured artist with George Hamid's Fantasies of 1940, making a three-month tour of the East and South. He recently was assisting soloist with the Middletown Apollo Club at its World's Fair concert. In addition to his post as a member of the quartet at the First Congregational Church of Middletown, he has made solo appearances in Ellenville, Marlborough and other Eastern communities and been soloist at Trinity Methodist Church, Newburgh, N. Y. An artist-pupil of John W. Nichols, he appeared under the latter's direction at Newburgh.

La Forge-Berumen

The eighth concert of the La Forge-Berúmen Summer School Series was given on Aug. 15. Dorothy Crabtree, contralto, sang Czechoslovakian folksongs with authority, using her fine voice to advantage. Nora Warnecke, coloratura soprano, sang the Shadow Song and a group of French and proved capable, possessing a voice of wide range and unusual clarity. Ruth Fulton, contralto, sang a group of English and Italian, revealing a voice of rich texture used with musical understanding. Ellen Berg, ten-year-old coloratura; Carlotte Franzel, soprano, and Minni Balzer, pianist, were heard for the second time this season on these programs. The three young artists again gave evidence of talent and performed with finesse. Edwin Havens, tenor, sang a group from Schubert's Die schöne Müllerin and proved more than equal to the demands of these songs. Frank La Forge accompanied the singers with his customary artistry.

Harriet Versaci, coloratura soprano, sang two groups of classics, with Mr. La Forge at the harpsichord and Frank Versaci, flutist, at the seventh concert. Musical understanding and a voice of unusual purity used with impeccable intonation were outstanding characteristics of her work. She also offered some Fauré songs. Stuart Gracey, baritone, sang Lieder, a group of ballads and the Pagliacci Prologue with authority and artistic understanding. Charlotte Harris, pianist, played a group of MacDowell numbers with facility and interpretative understanding. Mr. La Forge was again the capable accompanist for the singers and all artists had to add encores.

B. N.

Delfina Samoiloff Returns After Italian Opera Tour

Delfina Samoiloff, dramatic soprano, has returned to America following a four-year stay in Italy, where she appeared in opera. Three years ago Miss Samoiloff inaugurated the Castello Sforzecco open-air series at Milan, singing Turandot and Aida under the direction of Maestro Failoni. She has given over sixty performances of Turandot. Other operas included in Miss Samoiloff's repertoire are Il Trovatore, La Forza, Masked Ball, Sicilian Vespers, Tosca, Fedora, Andrea Chenier, Rendenzione, La Gioconda and Cavalleria Rusticana. Miss Samoiloff appeared recently at Barcelona, Madrid and Valencia as well as at the Plaza del Toros in gala performances of Aida, Tosca, Cavalleria Rusticana and La Gioconda.

On Sept. 21, Miss Samoiloff leaves New York for San Juan, Puerto Rico, where she will sing Il Trovatore with the National Opera Company. The company fills a week's engagement in Puerto Rico, beginning Sept. 26.

Le Roy Weil Teaching During Concert Career

Winner of the New York District contests of the National Federation of Music Clubs some years ago, Le Roy Weil, American baritone, is appearing in the Maplewood, N. J., Christian Science Church and teaching. After studying with the Meehans and Frank La Forge in New York, Mr. Weil went to Fontainebleau. He has given numerous recitals in the East and Middle West and been soloist in several New York City churches.

As a conductor, Mr. Weil has led the Women's Club Chorus of Montclair-Bloomfield, N. J., a junior chorus of girls in Little Falls, an oratorio society in Newark and the choir at Christ Reformed Church, that city. Following stage study, he appeared in several operas and sang the leading role in the world premiere in English of the Ukrainian national opera, Cossacks.

FALL TERM BEGINS OCTOBER 1st
PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country.
Circulars Mailed.

CARLO EDWARDS
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
CONDUCTOR — COACH
Opera and Concert Repertoire
Pent House Studio, Beaux Arts Apt. Hotel
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

Helene Diedrichs
Pianist—Teacher
Studios—Boston, Philadelphia and New York
Suite 701, 119 West 57th Street, New York

GRACE LESLIE
CONTRALTO
Suite 703, 119 West 57th Street,
New York City

DOROTHY **REMINGTON** WILLIAM **WEBSTER**
SOPRANO—Singly or Jointly—TENOR
Concert, Opera or Complete Opera Company
Mgt. Geo. Brown, Suite 701, 119 W. 57 St., N.Y.C.

Griller String Quartet
"Worthy Successors of the London String Quartet"
Mgt. NBC Artists Service, RCA Bldg., New York

HELEN SCHAFMEISTER
PIANIST
Candle Light Musicales
Waldorf-Astoria, Park Ave. at 50th St., N. Y. C.

VIVIAN DELLA CHIESA
SOPRANO
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York City

Elizabeth Crawford
SOPRANO
Suite 701, 119 West 57th St., New York City

GEORGES **MIQUELLE**
CELLIST
5330 John R Street Detroit, Mich.

CECIL ARDEN
Mezzo-Soprano Formerly Metropolitan Opera
Mgt. Cecil Arden, 58 W. 68th St., New York

ALTHOUSE
TENOR
Metropolitan Opera
VOICE TECHNIC—INTERPRETATION—STYLE
Studio: 260 W. 72nd St., N. Y. TR. 7-3538
Mgt. Haensel & Jones, 113 W. 57th St., N. Y.

JUSSI BJOERLING
Tenor
WALTER GIESEKING
Pianist
ALEXANDER KIPNIS
Baritone
JEANETTE MacDONALD
Soprano
ZINKA MILANOV
Dramatic Soprano
MANAGEMENT—
Charles L. Wagner, Inc.
511 FIFTH AVENUE
NEW YORK CITY

San Diego's Bowl Series Successful

Outdoor Orchestral Events Win Warm Public Response

SAN DIEGO, CALIF.—The San Diego Symphony, Nikolai Sokoloff conducting in Ford Bowl on Aug. 16, concluded the most successful series it has so far presented. Audiences of record size attended the eleven concerts of alternating symphonic and popular programs. Dr. Sokoloff, who has won general admiration for his fine conducting and musicianship in the past two seasons of Midsummer Night Symphonies, has been reengaged for the next summer series. At the close of his final concert, the audience stood *en masse* to offer the conductor a rousing ovation.

Alec Templeton, soloist in the final concert, drew a crowd that overflowed the Ford Bowl and spread over the grassy banks adjoining. Standing room sold well and hundreds who had hoped to buy general admission tickets were turned away. The usual enthuiastic applause greeted the pianist as he played Grieg's Concerto and a group of his improvisations and impressions, including his saucy Grieg's in the Groove and hilarious Wagner parody, Through the Ring in Five Minutes.

Baritone in "Homecoming"

John Tyers, young New York baritone, returned to his home town for a most successful solo appearance with the orchestra on Aug. 14. In Eri Tu from Verdi's Masked Ball, Wagner's Song to the Evening Star, and a flock of encores, Mr. Tyers showed a voice of rich, beautiful quality, interesting interpretation and magnetic personality. While completing his studies at Juilliard, Mr. Tyers, is being heard in solo recitals and appearances with the Nine O'Clock Opera Group.

Other soloists who have appeared with the San Diego Symphony this summer are Lee Whitney, soprano; Fritz Siegal, Seattle violinist who has done excellent work as concertmaster this season; Harold Peterson, baritone; Eudice Shapiro, young violinist, who made a fine impression in Lalo's Symphonie Espagnole; Kato Mendelssohn Szekely, pianist; Dorothee Manski, Wagnerian soprano; Lyell Barbour, pianist; and Whitney Tustin, oboist.

The orchestra did especially well by an all-Wagner program; the Symphony in B flat by Chausson; Under the Spreading Chestnut Tree by Weinberger; The White Peacock of Griffes; An Outdoor Overture by Aaron Copland; and Overture, The Wasps, by Vaughan Williams, not discounting commendable performances of various standard symphonies and overtures.

Leo Scheer, talented young composer-conductor, and a member of the violin section of the orchestra, was applauded as guest conductor of one of his original orchestral works, Chant and Danse.

Artists Vacation on Coast

Among distinguished musicians vacationing here are Ethel Bartlett and Rae Robertson, duo-pianists, who are mulling over new material for next season's programs. Fabien Sevitzky, conductor of the Indianapolis Symphony, and his wife, Maria Koussevitsky, soprano, enjoyed the surf and sands of nearby La Jolla this summer. John Doane, organist of the Church of the Incarnation, New York, was a recent visitor here. A much enjoyed event was his recital, played here on the fine organ given by his family to the Mission Hills Congregational Church.

C. H.

MR. and MRS. ENZO PASCARELLA,

organizers of the Southern California Institute of Music at San Diego, Calif. Mr. Pascarella, composer and concert violinist, heads the violin department at the Institute; Gennaro Mario Curci, the voice faculty; John Crown, the piano department; Cesar Pascarella, that of cello, and Daniele Amfitheatrof, the composition, counterpoint and conducting departments. The Institute offers courses leading to teachers' certificates, artists' diplomas and degrees. Special attention is given to children who enroll from the age of four years. Instruction is available in piano, violin, cello, theory and musicianship.

MR. AND MRS. GEORG SZELL
during a pause in their motor trip to Hollywood, where Mr. Szell directed concerts at the Hollywood Bowl.

Hollywood Jottings

Music today is having one of its perennial comebacks in motion pictures. Among the musicals in production, including those both in good taste and bad, are M-G-M's Bittersweet, with Jeanette MacDonald and Nelson Eddy, and Strike Up the Band, with Judy Garland and Mickey Rooney. At R-K-O, there are Anna Neagle in No, No, Nanette, and Dance, Girl, Dance, with Maureen O'Hara.

Down Argentine Way, with Betty Grable and Don Ameche, is a Twentieth Century-Fox production. Universal has Spring Parade with Deanna Durbin, and A Little Bit of Heaven, featuring Gloria Jean.

Paramount has just completed There's Magic in Music, with Allan Jones and Susanna Foster, and is making Love Thy Neighbor, based on the "feud" between Fred Allen and Jack Benny. Recently released are Rhythm on the River with Bing Crosby, Moon Over Burma with Dorothy Lamour, and A Night at Earl Carroll's. More than ten other story properties which contain music are being considered by Paramount.

* * *

The Beaux Arts Salon concerts instituted last year by Mathilde Ernestine will be, in the coming season, under the direction of William C. Griffith, son of the late Yeatman Griffith. Mme. Ernestine plans to resume concerts in Chicago.

* * *

David Broekman, who believes that radio should be a prominent supporter of symphonic music, is recruiting an orchestra with an eye to both radio and symphony concerts.

* * *

Ethel Leginska's 10-year-old pupil, Beverly Carmen, won in the Hollywood semi-finals for the Young Artists' Contest being held at the San Francisco World's Fair on Treasure Island.

* * *

Several of William Bachenheimer's pupils who have developed to the rank of artist-students are appearing successfully in public. Marguerite Kostelnik, lyric-dramatic soprano, has had several radio engagements and one television concert, and was engaged by Roland Paul to sing the lead in a new American opera for the Euterpe Opera Reading Club. Following this engagement she participated in the light opera festivals in Los Angeles and San Francisco.

Clemence Groves, dramatic soprano, appeared with Erich Wolfgang Korngold in a concert of his compositions, singing Marietta's aria from The Dead City and several songs. Maurice Winthrop, bass-baritone, appeared in the production of The Merry Wives—Swing It, developed by George Houston and Hugo Strelitzer from Nicolai's opera. Wilson Curtis, lyric tenor, was a member of the light opera companies.

* * *

The success of Nita Rothman, soprano, as soloist with the Los Angeles "Pops" Orchestra conducted by Manuel Compinsky, has drawn attention again to Florence Russell, her teacher for the past five years. Olive Ponitz, for seven years a Russell student, will appear for her third successive season with the San Francisco Grand Opera Company in five performances this fall. The Caroleers, a mixed quartet directed by Mrs. Russell, gave a concert at the recent Laguna Beach Festival of Arts.

(*Other Hollywood News—Page 5*)

Minneapolis College Faculty Programs Fall Concerts

MINNEAPOLIS, MINN.—A series of programs, some public and some for the students are planned by the faculty of various departments of the Minneapolis College of Music for the fall term opening Sept. 9. In addition, several evening concerts are being planned by the faculty members.

Walther Pfitzner, pianist, will be presented in the first faculty recital Sept. 27. A reception for the faculty and students will be held on Sept. 17. Laura Forde Giere, pianist, is scheduled to appear as soloist at the first college orchestral concert of the season in October. Assembly hour programs for course students have been scheduled for Tuesday noons during the coming school year.

Harold Ayres, director of the violin department and concertmaster of the Minneapolis Symphony Orchestra, will be in charge of the ensemble classes for stringed instruments and piano beginning Sept. 18. Students are afforded opportunity to learn ensemble playing with criticism and instruction from a master teacher. These classes meet once each week and are intended especially for students of piano, violin and cello. The department includes trios, quartet and the larger instrumental group work which provides training and sight reading and acquaints the student with symphonic literature, classic and modern repertoire of chamber music. Students from this department are also eligible for the college orchestra.

BEULAH CROWELL
Rhythm Tablet—Visual Comprehension of Tone Length Staff—A Course to Interest the New Student—Piano Instruction—Normal Classes.
6200 Orange Street, Los Angeles, Calif.

DAVID BROEKMAN
CONDUCTOR - COMPOSER
Hollywood Bowl 1934, 1940
WILLIAM MORRIS, INC.
Hollywood and New York

CURCI
VOICE PLACEMENT
OPERA AND CONCERT COACHING
8601 WEST KNOLL DRIVE
BR-21052 HOLLYWOOD, CALIF.

NITA ROTHMAN
DRAMATIC SOPRANO
Lieder Recitals
Available for Concert and Opera
800 S. Crenshaw Blvd., Los Angeles, Calif. WY. 7016

ANNE BROWN,

creator of Bess in Gershwin's Porgy and Bess, was soloist recently at the Lewisohn Stadium; at the World's Fair, on WNYC and at a Red Cross benefit on Aug. 25 at Soldiers Field, Chicago.

Freccia Concludes Engagement at Lewisohn Stadium

For his final concert at the Stadium on Aug. 11, Massimo Freccia gave a satisfying performance of Schubert's Unfinished Symphony, full of lyrical expression, and a sensitive understanding of the musical structure. He conducted with authority and a sense of freedom. The Dukas score received fine treatment also and was warmly applauded. Wagner's Rienzi overture, the Polovetsian Dances from Prince Igor by Borodin and Beethoven's third Leonore overture were also on the week-end programs. On the whole Mr. Freccia has not been quite as much at ease in these two programs as in former seasons. Of his sincerity and musical understanding there can be no doubt. M. M.

Edith Gaudenzi Directed Music Camp Vocal Work

Mme. Edith W. Gaudenzi again directed the vocal work at the New England Music Camp at Sidney, Me., this summer, and had six of her pupils from New York working there with her. One of them, Nancy Kenyon, young soprano who first came to Mme. Gaudenzi's attention at the camp three years ago, was soloist on Aug. 18 with an orchestra of 55 musicians in the Bowl at Sidney.

Peter Paul Fuchs to Give Course at Alviene School

Under the direction of Peter Paul Fuchs, a course in operatic singing and acting will be offered at the Alviene School of the Theatre. The scores are to be studied in the original language.

A native of Vienna, Mr. Fuchs studied conducting at the Vienna Academy with Felix Weingartner, who permitted him to direct a performance of Mozart's Marriage of Figaro. He later became conductor at the Vienna Volksoper and the Deutsches Theatre in Brünn, Czechoslovakia. Coming to the United States in 1938, he became a resident of New York City and has been an accompanist and operatic coach. Zinka Milanov, Metropolitan Opera dramatic soprano, studied roles with him.

Mr. Fuchs has composed a symphony and several scores for orchestra and chamber instruments.

"When Mme. Milanov went to London last year to sing in the Beethoven Missa Solemnis under Arturo Toscanini," Mr. Fuchs said, "I was extremely pleased to hear that the maestro had asked her who was her coach, for he had noticed that she not only knew her part very well (she sang it for the first time) but was also perfectly acquainted with the style of the masterwork. It was perhaps the greatest praise I ever received."

Photo by Chidnoff Studio

PETER PAUL FUCHS

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onegin, Heinrich Schlusnus, Ria Ginster, Julius Huehn. Hotel Ansonia, New York SUsquehanna 7-3300

GRETA STAUBER
TEACHER OF SINGING
Numbered among her pupils are World-famous Metropolitan Opera Stars
Studio: 166 W. 72nd St., N. Y. C. ENdicott 2-2176

GEORG BERTRAM
PIANIST
Outstanding Pedagogue, Now in New York. Teacher of Ruth Slenczynski, Stefan Kovacs, Henry Jackson. 407 Central Park West, N. Y. C.

ALFRED BOYCE
TEACHER OF SINGING—COACH
135 West 56th St., New York City
Telephone CIrcle 7-5657

OLIVER STEWART
TENOR — TEACHER OF SINGING
Concert, Oratorio, Radio, Opera
Pelham Manor Gardens, Pelham Manor, N. Y.
Telephone: Pelham 3032

CAROLINE OVERTON
THEORY AND COMPOSITION
Pupil of Roy Harris. Studied six years at Juilliard Institute of Musical Art.
449 W. 153rd St., N. Y. C. EDgecombe 4-1512

RICHARDSON IRWIN
TEACHER OF SUCCESSFUL SINGERS
Institute of Musical Art—Juilliard School of Music
55 Tiemann Place, New York City
Telephone MOnument 2-9469

JAMES MAXWELL ROCHE
TEACHER OF SINGING
COACH — CONDUCTOR
58 West 68th Street, New York
Tel. SUsquehanna 7-7443

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

NORMAN JOLLIFFE
BASS-BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th St. New York
Telephone: ENdicott 2-9527

KATHERINE RUTH HEYMAN
PIANO
Studio: 26 Perry St. (Seventh Ave. at Waverly Place) New York
For appointment call ELdorado 5-7174

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
4 East 64th St., New York City
Telephone REgent 7-0136

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. . MOnument 2-6797

HARRY Th. DAVIDSON
TEACHER OF SINGING
431 Riverside Drive, at 115th St., N. Y. C.
Tel. UNiversity 4-6662

ROBERT MALONE
TEACHER OF SINGING
Director—The Robert Malone Choral Scholarship Society
1103-6 Carnegie Hall, N. Y. C. COlumbus 5-9739

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral).

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing and New York Singing Teachers' Association
171 W. 71st St., N. Y. C. Tel.: SU. 7-1152

BARBARA BLATHERWICK
Recital—Coloratura Soprano—Opera
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia
6 East 10th St., New York. GRamercy 5-6392

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

ALICE GARRIGUE MOTT
ART OF SINGING
355 Riverside Drive (at 103th St.) New York
Telephone: ACademy 2-6274

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School, Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

JULIA LARSEN MUNRO
VIOLINIST — TEACHER
Available for Concert and Recital
450 Riverside Dr., N. Y. C. MOnument 2-0134

N. Y. COLLEGE OF MUSIC
Carl Hein, Director Chartered 1878
Oldest Music School in New York City
Authorised by law to confer diplomas and degree Doctor of Music. All branches for teachers and artists. 114-116 East 85th Street

HOLLYWOOD

WILLIAM BACHENHEIMER
EUROPEAN VOCAL TEACHER
Musical Director of Maria Jeritza
Associated with Max Reinhardt. Aud. Free.
1500 N. Ogden Drive, Hollywood. HI. 1486

MARY RUCKER BROOKE
COMPOSER—LYRICIST
Box 1243
Hollywood, California

GRACE BUSH
COMPOSER—POET—LECTURER
1547 South Gramercy Place,
Los Angeles, California

ROY COOPER
CONCERT PIANIST
2341 W. Allview Terrace, Hollywood, Calif.
GRanite 7859

BELLE FORBES CUTTER
VOICE
7526 Fountain Avenue
Hollywood, Calif. GL. 8375

BAIN DAYMAN
ART OF SINGING
Tone Production, Restoration and Building
1052 Manzanita St., Hollywood, Calif.
Phone OLympia 1718

Mr. and Mrs.
ABBY DE AVIRETT
TEACHERS OF PIANO
267 So. Arden Blvd., Hollywood, Calif.

MME. INA WRIGHT HERBST
VOICE BUILDER AND COACH
Teacher of Elsa Wieber Brock, leading soprano of Dresden Opera
2134 N. Highland Ave., Hollywood. HE. 2508

MME. KING-CLARK
TEACHER OF SINGING from Paris
2006 N. Las Palmas Ave., Hollywood, Calif.
HI. 4458

GIACOMO RAKMILOVICH
New PIANO Method
enables pupil to play classical pieces in three to four months.
5757 Franklin Ave., Hollywood, Calif., HO. 2154

FLORENCE RUSSELL
VOICE BUILDER—MUSICAL COACH
Teacher of Dana Andrews, Olive Ponitz, Nita Rothman
800 S. Crenshaw Blvd., Los Angeles, Cal. WY. 7016

MILDRED SOUTHALL
Visual Music—An Approach to Piano Study
Theory in Picture and Practice
1855 Park Drive, Los Angeles, Calif.

ALTA TURK
CONCERT SOPRANO—VOICE TEACHER
Musicianly Singing — Natural Production
601 So. Norton Ave., Los Angeles, Calif.

ELINOR REMICK WARREN
COMPOSER—PIANIST
179 South McCadden Place,
Los Angeles, California

WEST COAST

PHILIP MAURO FOOTE
COMPOSER—PIANIST—ARRANGER
Head, INSTITUTE OF MODERN MUSIC
532 16th St., Oakland, Calif. TWinoaks 2573

ACCOMPANISTS

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N. Y. C.

Frederick Werlé, M.M.
PIANIST—COMPOSER—ACCOMPANIST
TEACHER OF PIANO—THEORY
Suite 705, 119 West 57th St., New York City

CELLO

JOSEPH SCHUSTER
CELLIST
180 West 58th Street, New York, N. Y.
Mgt.: Arthur Judson, 113 W. 57th St., N. Y.

CHAMBER MUSIC

CINCINNATI STRING QUARTET
Distinctive Programs of Classic and Contemporary Music
Leo Brand and Ernest Pack, violins
Herman Goehlich, viola; Arthur Bowen, cello
Secretary: 2816 Burnet Ave., Cincinnati, Ohio

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

COACHING (VOICE)

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

OPERA—CONCERT—ORATORIO
Vladimir Elin
RUSSIAN BASSO
SPECIALIST IN VOICE PRODUCTION
853 SEVENTH AVE., N. Y. C. Circle 5-4719

LEOPOLD FOEDERL
TEACHER — CONDUCTOR — VIOLINIST
Sherwood Music School, Chicago
Mgt. Wilhelm Stein, Manhattan Towers, N. Y. C.

Euphemia Giannini GREGORY
SOPRANO OF OPERA AND CONCERT
Teacher vocal technique, opera, general repertoire. Italian bel canto founded on principles of Lamperti. Faculty member Curtis Institute, Phila. Limited number private pupils accepted. Studio: 30 Overhill Rd., Stonehurst, Upper Darby, Pa.

F. Jetson - Ryder
TEACHER OF SINGING. ORGANIST-CHOIRMASTER
Christ Episcopal Church, 71st St. & B'way.
11 W. 52nd St., N. Y. C. Tel. WIck. 2-4247

HARRY JOMPULSKY
TEACHER OF SINGING
310 West 79th St., N. Y., TRafalgar 7-7243

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

Margaret Ellen MacConachie
Teacher of Voice
The Boguslawski College of Music
323 South Wabash Ave. Chicago, Ill.

EDYTHE J. MAGEE
VOICE—COACH
Metropolitan Opera House Studio, New York City

SAMUEL MARGOLIS VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

James Quillian
COACH — ACCOMPANIST
200 West 58th St., N. Y. C. Circle 7-2000

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-3770

COMPOSERS

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

GARDNER READ
— American Composer —
"IMPROMPTU," op. 42, for piano
Published by
Clayton F. Summy Co., Chicago
"WHERE CORALS LIE," op. 49, for mixed or womens' voices and piano
Published by
H. T. FitzSimons Co., Chicago

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

CONDUCTORS

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, New York

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building Chicago, Ill.

FRANCIS
BUEBENDORF
Conductor and Composer
LIEDERKRANZ SYMPHONY ORCHESTRA
265 E. 236th St., N. Y. C. Tel. FAir. 4-1084

FRENCH REPERTOIRE
Operatic — Concert
WALTHER DUCLOUX
Swiss Conductor — Coach
225 West 80th St., N. Y. C. TRafalgar 4-9284

JOHN WARREN ERB
CONDUCTOR—COACH
Department of Music Education New York University—Lafayette College
Private address: 43 Fifth Ave., New York City

RUSSELL **GERHART**
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

DR. OTTO JANOWITZ
Assistant Conductor of Vienna State Opera
Coach—Accompanist—Lecturer
Mgt.: Albert Morini, 119 West 57th St., N. Y. C.
Per. Add.: 10 W. 70th St., N. Y. C. SU. 7-7557

Edwin McArthur
"The New Genius of the Conductorial Firmament."
(*Los Angeles Herald*)
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A highly inspired conductor."—*Vienna Zeitung*
Transcontinental Tour began June 15. Write or wire
Suite 701, 119 West 57th St., New York City

VALTER POOLE
CONDUCTOR
Michigan Symphony Orchestra
Detroit, Mich.

W. M. **SPADA**
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, New Jersey Opera Association
18 West 52nd St., New York PL 3-9146

MISCHA **VIOLIN**
CONDUCTOR—COMPOSER—VIOLINIST
Mgt. Lawrence White
Behymer Artist Bureau, Los Angeles

CLUBS and SOCIETIES

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Bessie Covert, *National President*
2914 Pine Grove Avenue, Chicago, Ill

CONCERT HALLS

CHICAGO's most perfect concert hall
seating 430 people
RECITAL HALL
in famous Auditorium Theatre Bldg.
Write or Phone
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

FLUTE

FRANCES **BLAISDELL**
Flutist
Studio: 457 W. 57th St., N. Y. C. CO. 5-8450

HARP

LOIS **BANNERMAN**
Harpist
Management: International Concerts Corp.
250 W. 57th St., N. Y. C. CO. 5-0477

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....
Canada, $4.50 Foreign, $4.50

MANAGERS (Chicago)

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

ORGAN

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 1012 Park Ave., N. Y. C.

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N. Y. C.

PIANO

Prof. HEDDA BALLON
Pianist — Harpsichordist — Accompanist
Teacher
22 Mount Pleasant St., Cambridge, Mass.
Telephone Kirkland 1445

AVIS BLIVEN **CHARBONNEL**
PIANIST
Suite 701, 119 West 57th Street, New York

ANN CHENEE
PIANIST
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

KATE S. CHITTENDEN
PIANOFORTE, REPERTOIRE, APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

STANLEY FLETCHER
PIANIST
Personal Representative: Marian Grace,
307 S. Busey, Urbana, Illinois

Henrietta M. Heath
CONCERT PIANIST AND TEACHER
Recommended by Alberto Jonas
812 Carnegie Hall, New York—CIrcle 7-0924

ADELA LAUE
PIANIST
INTERNATIONAL CONCERTS CORPORATION
250 West 57th Street, New York City

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

Robert Macdonald
PIANIST—ACCOMPANIST
25 East Walton Street, Chicago, Ill.

ADELE **MARCUS**
PIANIST
160 W. 55th St., New York. CIrcle 6-6568
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y.

HELEN MAY MARTIN
Deaf Blind Pianist
"THE MOST AMAZING ACHIEVEMENT IN MUSICAL HISTORY"
Suite 701, 119 West 57th St., New York City

(*Continued on Inside Back Cover*)

Metropolitan Opera Plans Season

(Continued from page 3)

bass. Schipa, however, had been in North America last season. Masini had sung at the Metropolitan two seasons ago and Baccaloni and Stignani had been engaged last winter, but had been unable to fulfill their contracts. Their engagement this year is said to be an object of negotiation, as is that of Pedro Mirassou, Basque tenor, who has also been heard in South America recently. Other possibilities were reported to be Suzanne Sten, contralto, and Elsa Zebranska, soprano.

Revivals Under Discussion

The new works and revivals for the Metropolitan season were partly arranged, especially in the case of Donizetti's Daughter of the Regiment, the cast for which will include Lily Pons, Armand Tokatyan and John Brownlee. Others under cinsideration are said to be La Juive, with Martinelli, Rethberg and Pinza; Don Carlos with Martinelli, Castagna and Pinza; and The Girl of the Golden West, with Björling, Tibbett and Marjorie Lawrence, who sings the role of Minnie with the San Francisco Opera this autumn. It is known that the scenery for Mozart's Cosi Fan Tutte underwent some freshening this summer, and therefore a revival of this work, heard more than a decade ago at the Metropolitan, is considered probable.

JOSEPH SCHUSTER

with his dogs at his summer home in Newtown, N. Y. Mr. Schuster has been combining a vacation with holding courses for young cellists. He resumes his activities in New York in September.

Manhattan School of Music to Award Scholarships

A scholarship in viola will be awarded an advanced student by the Manhattan School of Music in New York for the season which begins Oct. 7. Registration will be held for students of wind, voice and theory on Sept. 26, and for pianists, violinists and cellists on Sept. 30.

Mrs. Janet D. Schenck is director of the school and head of the piano department; Hugo Kortschak, who heads the string department, is conductor of the senior orchestra. Composition is taught by Roger Sessions. Hugh Ross conducts the chorus and teaches voice. George A. Wedge is adviser in theory. Wind instruments are taught by first desk men of the Philharmonic-Symphony and assistants.

The school has three orchestras for students of elementary, intermediate and advanced grade, a chorus and several ensemble groups.

Elly André to Reopen Studios

Elly André, teacher of voice, who has been directing a summer course in Buffalo, N. Y., will reopen her New York studios on Sept. 15. She will again be associated with the Fine Arts Institute at Plainfield, N. J.

FREDERIC DELZELL

Frederic Delzell to Fulfill Baton Engagements

WINCHESTER, MASS.—Frederic Delzell, for the past four years director of instrumental music for Winchester's schools, will fulfill engagements as guest conductor with orchestras next season and will make radio appearances.

Mr. Delzell, who for the last three years served as director of music for the annual Spring College Conference at Eagles Mere, Penna., in June appeared as guest conductor of the Boston Symphony at the Pops series in Symphony Hall. He has had numerous appearances in the East as conductor with both orchestra and chorus.

At the conference, Mr. Delzell directed the chorus of 275 students from 42 colleges in the Middle Atlantic region, presenting works of Brahms, Bach, Franck and other composers and with a smaller chorus of 80 did specialized work in Palestrina, Mozart, Holst, W. F. Bach and similar scores. He also lectured on music appreciation and pedagogy for music majors.

Mr. Delzell, who was educated at Harvard College and graduate school, L' Ecole Normale de Musique, Paris and the New England Conservatory of Music, also studied piano with E. Robert Schmitz at his master class in Colorado. For three years he was organist and choirmaster in a Boston church and also taught piano in that city. As a pianist he toured with May Peterson, operatic soprano and also appeared in recitals in the East and at the Morning Musicales in Boston. As a conductor he directed the Vinton Freedley play with music, Too Late to Laugh, last December when it was produced by the Harvard Dramatic Society.

D. N.

WILLIAM ALLEN,

pianist, exponent of the works of William Grant Still, who was commissioned to write the theme music interpreting the World of Tomorrow for the New York World's Fair. Mr. Allen played recently at the Fair and over WNYC. The composer has dedicated several scores to the pianist.

Menuhins' Melbourne Concert Thronged

(*Courtesy of Australian Associated Press*)

MELBOURNE, AUSTRALIA.—Yehudi and Hephzibah Menuhin gave a sonata recital to a crowded audience in Melbourne Town Hall, which warmly applauded a superb performance of the Beethoven "Kreutzer," Schumann's D minor, and Mozart's A major sonatas.

Passed Away

ROBERT W. BRAINE, JR., 44, composer, died Aug. 22 in New York. Born in Springfield, O. he was graduated from the Cincinnati College of Music and while still a student played in the violin section of the Cincinnati Symphony Orchestra. In 1929 he became a staff pianist at NBC. Many of his scores were heard over both CBS and NBC. Walter Damrosch conducted his SOS, a symphonic episode inspired by a visit to a radio station, in 1928. This is said to have been the first symphonic work to receive a radio premiere. He also composed a Concerto in Jazz, Quartet in Jazz, Song of Hiawatha, The Raven and many other works. His widow and two children survive.

WILLIAM J. KEELEY, who retired 15 years ago as president of the Auto-Pneumatic Player Manufacturing Company and who was credited with several inventions applicable to mechanical piano playing, died on Aug. 25 in New York. He had served as president of several national trade organizations and been a member of the Kohler Industries and a director of the Brambach Piano Company, Kohler & Company, Autopiano Company, Milton Piano Company and Behr Brothers. He is survived by his widow.

BLANCHE ROGERS LOTT, 68, one of the founders of the Southern California Symphony Association and program chairman for the Hollywood Bowl Association, died on Aug. 19 in Los Angeles. She was born in New York and was a sister of the late Earl Rogers and an aunt of Adela Rogers St. John.

ALDO CANTARINI, 54, Italian composer, died in Rome on Aug. 16. His best known work was the opera La Locandiera, which received the first prize from Parma Conservatory in 1920.

FRANCES W. GRAHAM, 82, former State and national music director of the W.C.T.U., who had been soloist at international gatherings of that organization, died on Aug. 19 in Lockport, N. Y.

REV. MICHAEL J. SHEA, 55, teacher, pastor and composer of the Victory Song of Notre Dame University, died on Aug. 19 at Ossining, N. Y.

LOUISE CORSON DOWNES, 83, writer and poet and mother of Olin Downes, music critic of the New York Times, died on Aug. 29 in New York. She was born in Plainfield, N. J., and among her ancestors were several ministers of the Methodist Church, doctors and men of letters, and military leaders under both Washington and Sherman. She was a graduate of Pennington Institute.

See WOODSTOCK TYPEWRITERS

STEINWAY

In over 90% of public concerts in the United States, the piano used is the Steinway. A greater proportion of famous artists, young and old, choose the instrument of the Immortals today than ever before in its history.

STEINWAY & SONS

STEINWAY HALL • 109 WEST 57th STREET • NEW YORK

Colon Opera Gives Novel Programs

(Continued from page 7)

iliar to Metropolitan audiences, Felipe Romito was the High Priest and Jorge Danton performed the Abimelech. The chorus sang their large part with precision and artistic effect.

Ghione Leads Falstaff

Verdi's always admirable Falstaff was given under the direction of Franco Ghione, who offered a meritorious version in spite of unfavorable circumstances (about sixteen orchestral members were reported ill with grippe and had to be replaced at short notice.) Fortisimos prevailed in his reading.

On the stage, Baccaloni's portrayal of Sir John Falstaff, grotesque and funny but still aristocratic is always one of his happiest characterizations; Lidja Kindermann's sharp delineation of Mrs. Quickly scored strikingly, her opulent low register shone at its best in the comic bow to Sir John of the second act. Irene Jessner made her local debut in the role of Mrs. Alice Ford singing and acting the comedy with fluency and ease. Isabel Marengo as Nanetta again demonstrated the purity of her tones and singing art. Koloman von Pataky invested Fenton with fervor and sang his music with taste and accuracy. Victor Damiani was vocally and histrionically an excellent Ford, Giacomo Vaghi an effective and vocally resonant Pistola. The rest of the cast were Alessio de Paolis (Bardolfo), Emma Brizzio (Mrs. Meg), and Rogelio Baldrich (Dr. Cajus)—which cooperated to the general success of the Verdian chef d'oeuvre following Joseph Gielen's intelligent stage directives.

Gluck's Alceste Restored

After four years' absence Gluck's Alceste returned to the Colon stage in a dignified version conducted by Albert Wolff. He reverently enhanced all the nobility and sumptuous beauty contained in the sublime masterpiece.

The title role was commendably done by Irene Jessner, who did not efface memories of other arresting interpretations on the same stage. The Admeto of Rene Maison was a masterly piece of acting, declamation and singing. Felipe Romito had eloquent accents as the High Priest, offering his best seasonal performance. Other minor roles were entrusted to Clara Oyuela, Nelly Rubens, Jorge Danton, Alessio de Paolis and Vittorio Bacciato.

The current stage presentation had its better moments when it recalled the magnificent plastic-rhythmical realization which Dr. Lothar Wallerstein presented in 1934 for the opera's local premiere. Nevertheless, the performance as a whole attained a high level and created a deep impression. This was enhanced by the colorful scenery and brilliant ballet contribution, following the choreography created by Boris Romanoff, with special success for Mlles. Dora del Grande and Lida Martinolli and M. Michel Borovski.

Artur Rubinstein Feted

Artur Rubinstein offered eight recitals at the Colon before appreciative audiences. His programs listed two toccatas and the Concerto in Italian Style by Bach, Beethoven's Sonatas Nos. 18, 21 and 26, and 32 Variations, Schumann's Symphonic Etudes, Liszt's Sonata dedicated to Schumann, Albeniz' complete suite Iberia, Stravinsky's Petrouchka, several scores by Chopin, Debussy, Chabrier, Szymanowski, Scriabin, Brahms, Ravel, Prokofieff, Bartok and a complete Chopin recital. In these varied offerings Rubinstein exhibited his familiar technical accomplishment, rare sensibilities and substantial musicianship.

Rubinstein and the Colon Orchestra conducted by Juan José Castro on Aug. 5, gave brilliant executions of Beethoven's Concerto No. 4, Chopin's Concerto in E minor and Tchaikovsky's Concerto in B minor, for piano and orchestra. A "farewell" concert was announced for Aug. 18, with an all-Spanish program.

LEON CARSON,
New York voice teacher, at the Berkshire Festival. Mr. Carson reopens his New York and New Jersey studios on Sept. 9.

Rosalie Miller Returns with South American Folk Music

Rosalie Miller, who has been concertizing in South America, resumes her singing classes, recitals and lectures on countries of this continent at her New York studio after Oct. 1.

After singing in Rio de Janeiro, Miss Miller was entertained by local composers including Villa-Lobos and Fernandez, whose songs she will use here this season. She was entertained also by Oswaldo Aranha, Brazilian Secretary of State, who sent her much native music for the collection which she is gathering. Miss Miller appeared also in Sao Paulo, on the radio, and arranged for a return visit next year. She also was heard on the Rio radio.

In Montevideo, she gave a concert of works by North American composers for the University under government auspices. Marshall Bartholomew spoke there the same day. The American Minister and his wife, Mr. and Mrs. Wilson, feted Miss Miller at a luncheon and the concert was attended by the legation staff. Concerts were given in Buenos Aires and Rosario, and she received several art songs taken from Argentinian folk themes. In Santiago, Miss Miller gave a recital and on invitation of Ambassador Bowers presented a program at the Embassy. She also was heard at a special dinner in honor of the British Ambassador.

Miss Miller has collected many folk airs which she will use this season.

Carmen Is Sung at Indiana State Fair

Carillon Concerts and Sunset Symphony Series Applauded

INDIANAPOLIS, IND.—Two performances of Bizet's Carmen were sponsored by the Indianapolis Press Club and presented by the A. F. Thaviu Opera Co. at the Indiana State Fairground grand stand last month. A ballet was given to the strains of Strauss's The Bat, with Ruth Pryor in the leading role. Milo Luka offered the Prologue to I Pagliacci before appearing as Escamillo in the opera. Carmen was portrayed by Josephine Swinney, and Helen Margolyne was Micaela. Henry Thompson and Dimitri Onofrei made their appearances in the role of Don Jose. While the audience was somewhat disappointing in numbers, the cast as a whole presented a worthwhile attraction meriting better attendance.

Sidney F. Giles continues his carillon concerts at the Scottish Rite Cathedral in programs of discriminating taste. Unusually large audiences are found at each concert who voice distinct approval of the numbers offered.

The Symphony at Sunset series presented by an orchestra of local musicians on Sunday evenings continues to introduce works which are solid musicianly, and even brilliant.

Bomar Cramer will open the fourth season as piano instructor in his studios this month. Honorary sponsors of this studio are Rudolph Ganz and Lawrence Tibbett.

The Arthur Jordan Conservatory of Music will open the fall term in the middle of the month. Alfred Mirovitch will head the piano department, a position formerly held by Harold Triggs.

H. C. G.

Katz Offers Scholarship for Study of Violin

I. Rudolph Katz, violinist, originator of the Ear-Training Sight-Reading Violin Method, is offering a scholarship this season available to students between the ages of 12 and 18. The scholarship will prepare the winner for a professional career. Auditions will be held at his Carnegie Hall studio from Sept. 3 to 18. Three lessons each week with Mr. Katz will be given the winner.

Evelyn Hansen Gives Musicale

Evelyn Hansen, accompanist, who has been in Paris for the last seven years, gave a musicale at her studio on Aug. 13. With Mrs. Alice Hass, she played a four-hand piano suite, Voyage des Noces, by Buzzi-Peccia. Indian songs especially arranged by Mrs. Susan Strouvelle were sung by Dolores Roya. Cecil Arden closed the program with a group of Buzzi-Peccia songs.

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.
ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

EUROPEAN

JEAN NORRIS
PIANIST
IBBS & TILLETT, 124 Wigmore St., London, W. 1 and CHARLES KIESGEN, 232, Fbg. St. Honoré Paris, VIII

GEORG von HARTEN
PIANIST
"His playing was a communication between minds." —*Times, London*
Ibbs & Tillett, 124 Wigmore St., London, W. 1

PARRY JONES OPERATIC TENOR
OPERA — ORATORIO — RECITALS
185 Old Brompton Road London, S. W. 5

VIEWS and INTERVIEWS
by IRVING SCHWERKE
$2.00 the copy
Sole Agents for the United States & Canada: Elkan-Vogel Co., 1716 Sansom St., Phila., Pa. Orders from other countries ($2.40 postpaid) can be sent to the author at 6, Square Leon-Guillot, Paris, France.

PIANO (Continued)

FLORENCE MERCURO
(American-Italian-Spanish-Pianist)
BOOKING SEASON 1940-41
Management: Paul Burton
165 Gregory Ave., West Orange, N. J.

EDWARD PFLEGER
PIANIST
ACCOMPANIST—COACH
105 West 74th St., N. Y. C. SU. 7-8016

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

BEATRICE TANGE
"Australia's Pianist"
Suite 703, 119 West 57th St., New York City
Victor Records

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

SCHOOLS

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Dormagen Conservatory of Music and Dramatic Art
Hammond, Indiana
Piano AMY DORMAGEN, President Violin LOUIS ZANDER, Dean

TUTHILL SCHOOL for ORATORIO
JAMES A. BROWN TUTHILL, *Director*
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. C. PEn. 6-2133-2634

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4899

Ward-Belmont Conservatory
of Ward-Belmont Junior College
Nashville, Tennessee

PHILADELPHIA CONSERVATORY OF MUSIC
FOUNDED 1877
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
MRS. D. HENDRIK EZERMAN
Managing Director
Courses leading to Degrees

VIOLIN

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

IVAN GALAMIAN
MASTER VIOLIN CLASSES
46 West 54th Street, New York City
Telephone Circle 6-7379

HANS MUENZER
VIOLIN VIRTUOSO-PEDAGOG
1526 Kimball Building, Chicago, Ill.

VINCENT SOREY
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

VOCAL

CYBELLE ABT
SOPRANO
OPERA—CONCERT—RECITAL—RADIO
825 Orchestra Building, Chicago, Ill.

Elsie Anderson
SOPRANO
Suite 701, 119 W. 57th St., N.Y.C. SEd. 3-3360

ELSA HARTHAN ARENDT
SOPRANO
Soloist and Director, First Congregational Church of Oak Park, Illinois. Euclid 5215
La Grange 2070 Harrison 6267

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York

Frances Benner
SOPRANO
Suite 701, 119 West 57th Street, New York City

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 3887

ALFRED CHIGI
BARITONE
Suite 701, 119 West 57th St., New York.

ARTHUR DI FILIPPI
TENOR
Concert—Opera—Oratorio
University of Miami, Coral Gables, Fla.

FREDA DRAPER
CONTRALTO
CHICAGO CITY OPERA COMPANY

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

IDA FRANCA
SOPRANO—VOICE TEACHER
904 Carnegie Hall, N. Y. City CIrcle 6-5490

DOROTHY HOSIER
SOPRANO
Concert Management: MILTON BENDINER
Steinway Hall New York

MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH, *Director*
Curricula leading to Bachelor of Music, Bachelor of Music Education, Master of Music, and Master of Music Education. Member of the National Association of Schools of Music.
60 South 11th Street Minneapolis, Minnesota

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

SAIDENBERG SYMPHONIETTA
DANIEL SAIDENBERG
Conductor
NATIONAL CONCERT LEAGUE, WALTER L. LARSEN, director, 310 S. MICHIGAN AVE., CHICAGO

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY *of* MUSIC
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
APPLETON, WISCONSIN CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 3411 Euclid Avenue, Cleveland, Ohio

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada $4.50 Foreign, $4.50

DESAULT KIRK
BARITONE
CHICAGO CITY OPERA
825 Orchestra Building Chicago, Ill.

HEDWIG KREBS
MEZZO-SOPRANO
Costume Recitals
Suite 703, 119 West 57th St., New York City

GRACE LaMAR
AMERICAN CONTRALTO—TEACHER
Westminster Choir College, Princeton, N. J.
Studio: 246 West End Ave., N. Y. C. EN. 2-2780

HELEN LANIER
SOPRANO
Mgt: Richard Copley, 113 West 57th St., N. Y.

MARIE LUVISO
SOPRANO
Suite 705, 119 W. 57th St., New York City

IRENE NORTON
CONTRALTO
Suite 701, 119 West 57th Street, New York City

AUGUSTUS OTTONE
BASSO
Suite 703, 119 West 57th St., New York City

FRANK PANDOLFI
BARITONE—TEACHER OF SINGING
926 Main St., Hartford, Conn.
Steinway Hall, New York, N. Y.

MICHAEL SIGNORELLI
TENOR—Chicago City Opera Company

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

PRINTING FOR MUSICIANS
Specializing in
FOLDERS — HERALDS — STATIONERY
UNIQUE PRESS 120 East 59th St., N. Y. C. ELdorado 5-7777

ETHEL and OTTO LUENING
Room 701, 119 West 57th St., New York

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

MRS. MARGARETE SCHWARZMANN-LEHNER
Desires to Inaugurate Children's Conservatory of Music in Established School
349 West 85th Street New York, N. Y.

THE NORFLEET TRIO
Catherine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Helen Norfleet School, New York, for girls of artistic interests.
10 East 93rd St., N. Y. C. Tel. ATwater 9-8608

Louise St. John WESTERVELT
Teacher of Singing
Repertoire and Program Building
Har. 0500 CHICAGO CONSERVATORY Lin. 1227

Le Roy W. WEIL
BARITONE—TEACHER OF SINGING
Secretary, 817 Carnegie Hall, N. Y. C. CI. 7-1472
83 Second Ave., Newark, N. J. Humboldt 3-8339

Elly André
VOICE
TEACHER OF FAMOUS SINGERS
243 W. 71st St., N. Y. C. TR. 4-8237

PETER PAUL FUCHS
CONDUCTOR—COACH—ACCOMPANIST
Director of Opera Department Alviene School of the Theatre
51 W. 89th St., N. Y. City TRafalgar 4-9312

MUSICAL COURIER
Review of the World's Music

NEW HOME OF CLEVELAND INSTITUTE OF MUSIC

At Cleveland, O., Beryl Rubinstein, Director, Observing
This Fall Its 20th Anniversary